

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK
IN THIS ISSUE:—CONTINUING FRANZ LISZT'S LIFE STORY IN WORD AND PICTURE (Part 3)

MUSICAL COURIER

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WHOLE NO. 2661



Photo by G. L. Manuel, Freres

FLORENCE STAGE

American Pianist

Whose first American tour will begin on November 15, as soloist with the Manhattan
Symphony Orchestra.



AURELIO GIORNI,

composer, and pianist of the Elshuco Trio. Compositions of Mr. Giorni have been performed this winter in New York, Philadelphia and Hartford, Conn., where the Cecilia Club devoted half of its December 6 program to his works. April 6, the New York String Quartet played Mr. Giorni's piano quintet, with the composer at the piano, at The Bohemian dinner. Before the end of the season Mr. Giorni will fulfill several engagements to play his own music, in addition to his regular appearances with the Elshuco Trio. In June Mr. Giorni will take up his summer work at South Mountain, Pittsfield, Mass., where he will play in ten concerts given by the Elshuco Trio and the South Mountain Quartet, and will accept advanced students in piano, theory and ensemble playing. March 28 Mr. Giorni presented four of his artist-pupils in recital at his New York studio, and announces another students' concert for April 25.



ELSA MOEGLE,

harpist and artist-pupil of Marie Miller, who will make her debut in a joint recital with Viola Blanche Harman, soprano, April 14, at Chalf Hall, New York.



PIETRO A. VON,

well known organist and musical director of St. Patrick's Cathedral, pictured with Robert Elmore, one of his most talented pupils. (Photo by Mishkin)



RITA ORVILLE,

soprano, who has just returned from a very successful western tour. She is the possessor of a beautiful voice which she uses with style and intelligence at all times. Following her appearance at Albion College, Michigan, the Albion News said: "With a voice of great range, warmth and volume, the artist sang three groups. Her voice was particularly beautiful in the Norwegian Echo song by Thrane. In a burst of warmth she closed her program with Liza Lehmann's Cuckoo." (Photo © Elzin)



PAUL ALTHOUSE,

who has eight performances with the Philadelphia Orchestra, under Stokowski, during the first three weeks of April. Three of these are in Kurt Weill's Lindbergh's Flight, and five in Stravinsky's Oedipus Rex.



BELA BARTOK (LEFT) AND RICHARD BUHLIG,

both of whom will be identified with the Austro-American Conservatory, Mondsee, Austria, for the coming summer. Mr. Bartok will be in charge of the composition department and will also give piano instruction. Mr. Buhlig is another member of the piano faculty. The lower photograph is a view of the quaint old market-town of Mondsee, where the Austro-American Conservatory is situated. The little mountain village is quiet and secluded, and retains much of its medieval atmosphere, despite the fact that it is located only an hour's motor ride from the festival town of Salzburg.



KARL AND PHYLLIS KRAEUTER,

who recently gave a recital at the Institute of Musical Art, New York. The program was of unusual interest and included sonata for cello and piano by Henry Eccles, suite for violin and cello (Emanuel Moor) and Strauss and Schumann music. Emanuel Bay was at the piano. Another recent appearance of Mr. and Miss Kraeuter was in Montclair, N. J. Mr. Kraeuter is a violinist well known for his playing with prominent chamber ensembles as well as his solo appearances. His sister has been equally successful as a cellist.

AMY KEITH CARROLL

(from a painting by John Goossens)

Mr. Goossens, rising young Chicago artist, though American born, comes from an old Flemish family which has lived for more than a century at Denderwindke, Belgium, near Brussels. He studied at the Royal Academy, Antwerp, under De Vriendt, and later at the Chicago Art Institute. Several of his paintings have been exhibited at Chicago shows. Mrs. Carroll (in private life, the wife of John C. Carroll, newspaperman and author) as a publicity writer has attracted attention in recent years by her stories about musicians. She likes books, dogs, gardens, and people. Her musical background (she was formerly a professional violinist) lends discrimination to her work.

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Baroness Katharine E. Von Klenner

1739 Broadway, New York

Impressive Series of Choral and Orchestra Programs Heard at Boston's Bach Festival

A Week of Splendor in Honor of the Founder of the Symphony Orchestra Which is Celebrating Its Fiftieth Season—Prominent Choral Societies and Soloists Participate—Koussevitzky Directs

BOSTON, MASS.—The Boston Symphony Orchestra, on the occasion of its fiftieth season, and in order to honor its founder, Henry L. Higginson, gave a Bach festival under the direction of Serge Koussevitzky, March 24 to 29. The orchestra in its various performances was assisted by the Harvard Glee Club, the Radcliffe Choral Society, the Bach Cantata Club, Amy Evans and Adella Alberts, sopranos; Margaret Matzenauer, contralto; Richard Crooks, tenor; Fraser Gange, baritone; Alexander Borovsky, piano; Mme. Paterni-Casadesus, harpsichord; Wallace Goodrich, organ; Richard Burgin and Julius Theodorowicz, violin; Georges Laurent, flute; Mr. Boettcher, horn; Messrs. Speyer and Devergie, oboe d'amore.

The opening program was on Tuesday afternoon and evening, March 24, when the B Minor Mass was given. The choruses had been trained by Archibald T. Davison and G. Wallace Woodworth, and the singing was magnificent. It is rare that such a finely balanced chorus as this is heard. Mr. Koussevitzky gave to the music all of its essential greatness.

The solo singers in this work have an ungrateful task. Mme. Matzenauer had the most important part, and did it with the perfection that is to be expected from her. Richard Crooks sang the Benedictus effectively.

The second concert was on the evening of Wednesday, March 25. The program consisted of harpsichord pieces, played by Mme. Paterni-Casadesus, and a number of organ solos ending with the great Fugue in G minor, played by Wallace Goodrich with a force, precision and musicianship that were highly impressive. The major portion of the evening was devoted to speeches, the principal of these being an address, "Henry L. Higginson," by Bliss Perry. Dr. Perry read his address in a clear voice in a simple and informal manner, and summed up his impression in the following words:

"Beauty and truth do not go out of fashion, any more than Johann Sebastian Bach goes out of fashion. They are forever being recreated; and whatever new and rich pleasures come to the patrons of the orchestra in the next fifty years, they can never quite

forget the noble gentleman who first lighted the fire on this hearth."

Other addresses were given by Judge Cabot, as president of the board of trustees of the Symphony Orchestra, and by Dr. Koussevitzky, responding for himself and the orchestra. Mr. Higginson founded the orchestra in 1881 and continued to lend it his support until 1918.

The third concert of the Bach Festival took place on Thursday evening, March 26, the program including the Brandenburg Concerto, No. 2, in F major, the concerto for piano and orchestra in D minor with

Borovsky as soloist, and the Magnificat. In the Brandenburg Concerto, in which a quartet of solo instruments alternates with full orchestra, the violin, flute, oboe and trumpet players were Messrs. Burgin, Laurent, Gillet and Mager. Mr. Mager did splendidly with the high trumpet part, and altogether the concerto was beautifully played. So, of course, was also the piano concerto, to which Mr. Borovsky brought his great musicianship and virtuosity. He was accorded an enthusiastic demonstration of applause.

In the Magnificat, Mme. Matzenauer's singing again stood out as supremely impressive. It was, indeed, the feature of the performance, and Mr. Crooks' voice was heard with hers effectively in the Misericordia.

On Friday afternoon the program consisted of the suite for orchestra in D major, concerto in D minor for two violins and string orchestra, and the cantatas Ich Bin Ein Guter Hirt and O Ewigkeit du Donnerwort. This suite in G major is the one from which the famous "Air for the G String" was taken, one of the most beautiful things in a modernistic sense that Bach ever wrote. Messrs. Burgin and Theodorowicz stood up in their places at the first

(Continued on page 21)

Chicago Symphony Gives Stirring Easter Program

Cyrena Van Gordon and Tito Schipa in Notable Recitals—Angna Enters Dances Again—Iturbi Thrills as Usual—Versatile Andre Skalski—Conservatory and Student Activities

CHICAGO.—At the Civic Theater, on March 29, Bertha Ott presented in song recital Cyrena Van Gordon, leading contralto of the Chicago Civic Opera. Miss Van Gordon has established herself as one of this country's favorite singers, and Chicago in particular holds her in high esteem. This was again demonstrated, not only by the rapturous applause, but also by the size of the audience, which filled the theater to capacity, even though there were recitals by other favorites on the same afternoon.

Cyrena Van Gordon is an operatic artist who is equally successful on the concert stage. Endowed with a beautiful voice, she used it with marked ability throughout the course of the afternoon; her interpretations are learned, she sings with style, perfect phrasing and to those qualities must be added excellent enunciation of German, French, Italian and Spanish, and of course of English. Miss Van Gordon, having sung the same program recently in Carnegie Hall in New York and the MUSICAL COURIER having published a glowing review of that

event, we can only corroborate what was then stated by proclaiming Van Gordon an artist of rare natural endowment and superlative culture. We must report, however, that the audience at the Civic Theater was most enthusiastic, asking for many encores throughout the course of the afternoon, that the singer was in glorious mood and looked ravishing in a beautiful white satin gown.

TITO SCHIPA

The "prince of tenors," as Tito Schipa has been called, gave his annual song recital at the Civic Opera House, also on March 29. Heard in his first group, the popular tenor disclosed anew all the virtues that have made him one of the supreme singers of the day and one of the master singers of our time. Whenever and wherever Schipa appears he is acclaimed, and this is only natural, as he sings with such taste, such understanding of the art of singing, such exquisite nuances and coloring that at all times the full gamut of his art is displayed.

(Continued on page 36)

Gertrude Wieder Wins Success in Berlin

According to a cable from Berlin, Gertrude Wieder received an enthusiastic welcome at her first Berlin recital, at Bechstein Hall on April 7.

Parsifal Enthralls Vast Audience at the Metropolitan

Annual Good Friday Performance Very Impressive—Other Operas Well Received

The annual Good Friday performance of Parsifal thrilled a vast audience which had assembled, in the proper holy-day spirit, to listen in hushed awe to Wagner's imposing religious drama. For four and a half hours the devotees sat (and stood) in absolute silence as the significant and poignant strains and harmonies of the aged genius of Bayreuth permeated the opera house.

There are those that prefer the Nibelungen Ring, Tristan or Meistersinger, there are those that consider Parsifal an offspring of Wagner's dotage, but the indisputable fact remains that this is a religious work of compelling power and vast significance.

A well nigh exemplary performance was given by an excellent cast, an attentive and devout orchestra and a discerning, authoritative and hyper-sensitive Bodanzky. A time-worn, and probably justified criticism of Parsifal is the almost exclusive prevalence of slow tempos, which tend towards monotony; but the conductor infused the music with a wealth of stirring climax, a tenderness of nuance and majestic dignity.

Lauritz Melchior, as the "guileless" fool, sang in his best style and brought to bear on his impersonation all the best traditions of the Wagner school. He won the unstinted approval of his audience.

Gertrude Kappel's Kundry is on a level with her Isolde, which is saying much indeed. She was in capital voice and portrayed the woman of ever changing mood as only a skillful actress can.

Michael Bohnen made a superb Gurnemann and the Amfortas of Clarence Whitehill was equally impressive. While being carried out on a litter after his first scene

(Continued on page 8)

Ted Shawn Captures Berlin

Ted Shawn, celebrated American dancer, made his Berlin debut on March 22 in a dance matinee, given by the Volksbühne in its beautiful and spacious theater. The name of Ted Shawn was already familiar to German dance enthusiasts, who remembered the sensation he made at the Munich Dance Congress a year ago.

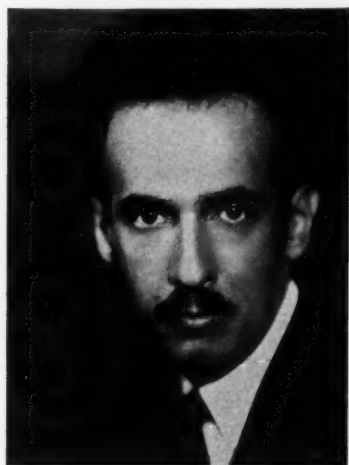
In Munich Shawn was honored by an invitation to take the leading part in Orpheus Dionysos, a dance-drama by Felix Emmel, to music by Gluck. This was presented by an ensemble of some thirty able young dancers, led by Margarete Wallmann, well-known assistant to Mary Wigman. After the extraordinary success of the Munich Orpheus performance, it is now being presented in Berlin and other German cities.

Ted Shawn's success here was strong and immediate. The noble, expressive, and characteristic style of his dancing, the beauty of his plastic poses, the variety and power of his work were recognized at once and greatly appreciated in Berlin. He was also seen in several other interesting solo numbers, and was ably seconded by Margarete Wallmann. Efreim Kurtz skillfully conducted the orchestra.

H. L.

First Meeting of Civic Symphony Orchestra

The first meeting for the laying out of plans in connection with promoting a new Civic Symphony Orchestra in New York took place at the St. Regis Hotel on April 3. The purpose of the meeting was to organize a committee for the raising of \$25,000. The funds from the campaign would be used to give concerts in New York, Brooklyn, and a symphony week on Long Island some time during the late spring or summer. Besides giving concerts at low rates, the plan is to give concerts, with lecturers, in the schools. The meeting was addressed by Walter D. Lilleback, president of the new orchestra; Leigh Henry, composer; Robert A. Snyder and Sigmund Spaeth. Cesare Sodero is the conductor.



JOSEPH LITTAU,

who has been reengaged as conductor of the Omaha Symphony Orchestra for the season 1931-32 after having presented a most successful series of concerts since the beginning of his work last fall. He has made the orchestra the center of musical activity in that city, has attracted very large audiences, has received enthusiastic applause and praise from both press and public, and has interested the children by a number of lecture-concerts in the schools. Mr. Littau is undoubtedly one of the most popular symphony conductors.

Philadelphia Orchestra Presents Interesting Modern Works

Grand Opera Company Gives Bizet Work—Recitalists Please

PHILADELPHIA.—The twenty-seventh pair of Philadelphia Orchestra concerts was given on April 4 and April 6. Leopold Stokowski conducted a program which held widely differing compositions.

The first half of the program was devoted to modern numbers—Prelude to The Diadem of Stars, by Ruth Lynda Deyo, who was born in Poughkeepsie and now lives in Egypt. This number shows the Egyptian influence, being the prelude to a music-drama of ancient Egypt. It was completed in Cairo in September, 1930. It is not hard to listen to, but leaves no definite impression. The next offering was Lindbergh's Flight, a cantata for soloists, chorus and orchestra by Kurt Weill. Dr. Stokowski preceded this with a few words, telling of his visit to the composer last summer. He spoke of the general tendency toward simplicity in all forms of art except music, and said that this was one exception, in its simplicity. He warned against the danger of thinking there was nothing in it, for he said there was a great deal in it. The composition is divided into fifteen parts, depicting Lindbergh's historic flight. The original text was written by Bert Brecht and translated into English by the American composer, George Antheil. It seems almost ridiculous in spots, using, as it does, the vernacu-

lar of the present day. The fog and snow storm are depicted, also the feeling of sleep, which threatens to overcome the aviator. He talks to his motor, and ruminates on the waiting continents, hails two Scotch fishermen, and finally arrives. The tenor sings the parts representing the flyer, the bass sings the part of Sleep trying to woo him, the bass and baritone represent the two fishermen, and the chorus sings varying parts, such as the fog, snowstorm, the ship, Empress of Scotland, the French press, the French crowd, etc. The orchestral parts are also diverse in their character, sometimes jazz melodies, at other times fugue formations. It was difficult to follow all the many component parts, although the Mendelssohn Club, which sang the chorus parts so well, enunciated very clearly, as did also the soloists—Paul Althouse, tenor, James H. Davies, bass, and William Simmons, baritone. At times the clearness of enunciation led to a smile from the audience, when such phrases as this were heard—"Have you enough gas?" However, the audience thoroughly appreciated the excellent work done by soloists, chorus and orchestra. After the intermission came the Good Friday Music from Parsifal, and Rimsky-Korsakoff's Russian Easter.

(Continued on page 15)

Reminiscences of Nellie Melba

John Lemmoné, the Famous Diva's Flutist, Life-Long Friend and Counsellor, Who Was With Her to the Last, Tells of the Great Singer's Passing and Some Interesting Incidents in Her Career

By Alma Simpson

(Alma Simpson, American singer, who is on a tour of the Orient and Australia, graciously sent to the MUSICAL COURIER the following interview with John Lemmoné, along with numerous newspaper clippings and the accompanying photographs. These concerned Melba's last illness and death in Sydney and her burial amidst great tribute in her home town, Melbourne, where she started her singing career as a girl in the choir of Scots Church, from which she was buried. The papers speak at length on the country's great loss in Dame Nellie Melba, also what it will mean to the world of music. It is said that her last song was a few bars of Gounod's Ave Maria for a sister in the hospital where she was confined for five weeks before her passing—THE EDITOR.)

SYDNEY, AUSTRALIA, March 5, 1931.—"The last time I saw Dame Nellie, I noticed a change and said: 'It may be the turning point.' But she shook her head. 'Your great spirit has pulled you through right to now—don't look down, look up!'

"She put out her hand and on taking mine said: 'Your hand is hotter than mine, John.' I was suffering from bronchitis at the time and was running a temperature. Those are the last words she spoke to me. She closed her eyes and went to sleep.

"We made our debut together at a concert in the Melbourne Town Hall on May 17, 1884. It was a concert arranged by the Melbourne Liedertafel for its conductor, Herr Ellsasser, who was ill in hospital.

"I was a precocious youth at the time and played a composition of my own—Caprice. Later this was re-edited and it has been widely played. Melba's debut was a startling one and was a great success. I can see her now as she stood on the concert platform singing Ah fors e lui, holding in her hands a red prima donna album.

"We made our debut together and we decided to make our farewell together, and three years ago, in 1927, made our farewell tour of Australia. The morning after our farewell concert in Melbourne the Argus reprinted, along with a critique of the performance, the critique of our concert in 1884. It was interesting to see how the predictions in the latter had become fulfilled."

It was John Lemmoné who made the flute really known as an instrument throughout the world. He was asked by the musical Magazine, The Flutist, to write his memoirs,

and these appeared in that journal. They contain much that is confessional and personal regarding Dame Nellie.

Mr. Lemmoné recalled with interest his meeting with Marc Blumenberg, first in 1894 and then again in 1895 when in London. He also knew very well Frank Attwater, the London editor of the MUSICAL COURIER.

"What remains as the most wonderful and touching thing about Dame Nellie was her series of concerts for the people," said Mr. Lemmoné. "In 1921 we had been giving a series of concerts over Australia, and Melba was receiving letters from people all over the country who could not afford to pay guineas, but who wanted to hear her.

"What can we do, John?" asked Melba. "We must do something. I think we had better take the Exhibition Building in Melbourne and give concerts for the people."

"I reminded her," said Mr. Lemmoné, "that this could not be done, as a few years ago when we had given concerts there the public had been greatly disappointed. Out of an audience of 14,000 people, only about 2,000 were able to hear and see Melba. The hall, which was not at all suitable for concert work, had wings branching off the main hall. A stage had been built in the centre underneath the dome, but only the people around her could hear to advantage.

"The Town Hall has a seating capacity of 2,200. Multiply that by five and that gives us 11,000 people. I proposed we arrange the best program we could—one that people would pay a guinea for, engage a good symphony orchestra and charge a universal price of five shillings for admission, every seat to be reserved—and repeat the program at each succeeding concert.

"This was done. It was the month of January. For the convenience of patrons the box plan was opened at 7 a.m. and the whole five concerts were booked out by nine o'clock, while outside the booking office was a crowd of 10,000 disappointed people who were unable to get seats."

Mr. Lemmoné got in touch with Melba and arranged for a further series of five concerts. This time the box office opened at 11 p.m. to allow people to book who had come prepared to spend the night waiting for the doors to open. In a few hours these concerts were fully booked, and there was yet another crowd of some 10,000 left disappointed, and a third series was arranged to cope with the demand for seats.

Still the people were not satisfied. There were numerous country people who could not come long distances in the evening who wanted to hear Melba, so a special afternoon concert was arranged commencing at 2 p.m. and finishing at 4 p.m. This was crowded. Among the audience were two old ladies, one eighty-six and the other ninety-one years of age, and they waited behind to see Melba. Mr. Lemmoné presented them, and after expressing their joy at hearing and meeting Melba, the elder said the last great singer she had heard was Jenny Lind.

On two occasions Dame Nellie's concerts were broadcasted, once at Brisbane in 1927 and then a year later at a small country town, Healesville in Victoria, where she sang in 1928 specially for a Soldiers' War Memorial Fund.

A comprehensive tour of Australia and New Zealand was arranged for 1914, and Mr. Lemmoné went to Perth to meet the great diva on her arrival from Europe. They gave three concerts at Perth and when they reached Melbourne war had been declared. Dame Nellie immediately turned all her efforts to aid the Red Cross.

"Melba thought the interest in music was not so great today as it was years ago. She said to me: 'Aren't you glad you are finishing, John, instead of commencing? I am.' She meant that the era for the class of music in our day was passing.

"She was greatly interested in the conservatorium in Melbourne and often singled out girls of special talent and gave them lessons. She was very critical and would give them raps when they needed it. She would think nothing of spending a couple of hours helping those young students.

"During the last twenty to twenty-five years Dame Nellie did not use her voice much in practice. She learned most of her roles without singing them, merely visualizing them. Indeed she would visualize the whole part, both musically and histrionically."

Incidentally, Mr. Lemmoné mentioned that he learned most of his music by visualizing it first.

Gabrilowitsch Returns to Detroit

DETROIT, MICH.—Ossip Gabrilowitsch, returning to the leadership of the Detroit Symphony after a three months' period as conductor of the Philadelphia Orchestra, was enthusiastically welcomed. The audience rose to greet him, and lavishly applauded him throughout the program. Weber's Der Freischütz overture came first, followed by Beethoven's Fourth Symphony, a Strauss tone poem and music by Moussorgsky and Dvorak. In all of these Mr. Gabrilowitsch revealed his familiar gifts as director and interpreter, and the orchestra responded to his every wish. At the end of the intermission Mr. Gabrilowitsch greeted the audience, thanked them for their welcome, and then gave a humorous and graphic account of the controversy which resulted from his requesting the Philadelphia audiences to wear dark apparel at the recent performances of the Bach St. Matthew Passion. "It was merely a request," he said, "the same as I have made here whenever the work has been given." He went on to say that if the Detroit audience pleased, they might wear rainbow colors to the Holy Week presentation of the work under discussion, but he considered sober dress more in keeping with the dignity of the music. Mr. Gabrilowitsch will conduct the orchestra in the remaining concerts of the season. B.

Information About Cincinnati Festival

Information concerning the programs, tickets and general plans for the Cincinnati Music Festival, to be held during the week of May 4, can be secured from the office of Richard Copley. The festival will be conducted by Eugene Goossens, and the following soloists will participate: Editha Fleischer, Grete Stueckgold, Jeannette Vreeland, Coe Glade, Muriel Brunskill, Eleanor Reynolds, Walter Widdop, Fraser Gange, Dan Gridley, Guy Harris and Herbert Gould.

Woodhouse Summer School at Lausanne

The summer session of the Woodhouse Piano School of London, which was originally held at Glion, Switzerland, will reopen this summer at Lausanne, immediately following the second Anglo American Music Conference. The courses, to which both regular pupils and teachers are admitted, will take place from August 10 to

A Letter From Alma Simpson

Sydney, N. S. W., March 5, 1931.

To the Musical Courier:

Recalling the happy winter I spent in Paris, just two years ago, brings memories of the charming and vibrant personality of the late Melba who was then in her seventieth year.

One evening we were in a box at the Paris Opera, the occasion being the debut of Mario Chamlee in Rabau's Marouf. Melba was so keen and so interested in Chamlee's work—she discussed singing and the younger generation of singers as well as the occasion of her own debut in Paris with much vivacity and bel esprit.

Numerous people came to the box, but one outstanding moment was when the venerable Belleque discovered it was Melba who stood there with us. Mr. Belleque had conducted and coached Melba over twenty-five years ago when she appeared at the opera there. It was a touching scene, and I can hear her now as she smiled and said: "J'ai encore une Belle Voix."

When I came to Australia and learned of her illness I was very sad, as I had expected to see her again here in her home land.

Her close associate and friend of the last forty-seven years, John Lemmoné, called upon me and told me many interesting things about their career together.

I am enclosing some notes from his reminiscences which I thought might be of interest to the MUSICAL COURIER. I am also enclosing some photographs which you might like to have at this time.

When I first met Mr. Lemmoné I was impressed by his gentle manner and sensitiveness. He talked eagerly about the great singer, his countenance lighting up with pride and affection as one praises an idol.

He said: "I feel Melba's death very, very deeply. She was a great woman and a greater friend. I believe that the last song she sang was a few bars of Gounod's Ave Maria. She sang for one of the sisters not long before her relapse. We made our debut together in 1884. We had our last concert together in November, 1927. And we were together at the end. It was as we both wished."

Cordially,
(Signed) ALMA SIMPSON.



Alma Simpson and John Lemmoné, whose association with the late Melba as flutist lasted from the beginning of their career, forty-seven years ago.

European Music Festivals in 1931

(Provisional List)

April

- April 4-17.....Cologne.....Cologne Opera Fortnight
- April 10-12.....Essen, Germany.....4th Rhenish Music Festival
- April 15-18.....Torquay, England.....Festival given by Municipal Orchestra
- April 13-May 16.....Stratford-on-Avon.....Shakespeare Birthday Festival
- April 27-July 3.....London.....Covent Garden Opera Season
- April 29-May 2.....Portsmouth (England).....Choral Festival
- April-May.....Verona.....Open-Air Opera Festival

May

- May 2-4.....Solothurn (Switzerland).....Swiss Tonkünstler Festival
- May 9-17.....Basle (Switzerland).....Mozart Festival
- May 10-17.....Bremen.....61st German Tonkünstlerfest
- May 12-17.....Bad Ems.....International Music Festival Week
- May 11-16.....Dublin.....Feis Ceoil
- May 15-20.....Bad Homburg (Germany).....Dutch Music Festival
- May 16-June 1.....Palma, Majorca.....Chopin Festival
- May 19-24.....Gorlitz (Germany).....21st Silesian Music Festival
- May 24-30.....Bad Pyrmont.....Culture of the Nations Festival (Holland)

June

- June 14-17.....Cologne.....100th Nether-Rhenish Music Festival
- June 16-17.....Bad Homburg.....English Music Festival
- June 20-25.....Würzburg.....10th Mozart Festival
- June (2nd half).....Ratisbon.....Church Music Congress
- June-August.....Vienna.....Mozart Celebrations (175th Birthday Anniversary)
- June 29-Sept 12.....Stratford-on-Avon.....Shakespeare Summer Festival

July

- July 6-9.....Bad Homburg.....American Music Week
- July 12-18.....Arnheim, Holland.....Music and Dance Week
- July 18-Aug. 25.....Munich.....Munich Opera Festival
- July 20-28.....Oxford and London.....9th Festival of the International Society for Contemporary Music
- July 21-Aug. 19.....Bayreuth.....Wagner Festspiel
- July 25-Sept. 6.....Milan.....Opera and Concert Festival
- July 26-Aug. 6.....Zoppot.....Forest Operatic Festival
- July 25-Aug. 30.....Salzburg.....Salzburg Festival
- July 20-Aug. 1.....Haslemere (England).....Festival of Old Chamber Music

August

- Aug. 3-8.....Lausanne.....2nd Anglo-American Music Conference
- Aug. 3-8.....Bangor (Wales).....Welsh National Eisteddfod

September

- September.....Vienna.....2nd International Bruckner Festival
- Sept. 6-11.....Gloucester (England).....Three Choirs Festival
- Sept. 8-13.....Bad Ems.....Mozart Festival Week

October

- Oct. 7-10.....Leeds, England.....Triennial Music Festival

September 5, and will be under the personal direction of George Woodhouse.

American Academy of Dramatic Arts Matinee

The eleventh (closing) matinee by senior students of the American Academy of Dramatic Arts took place at the Belasco Theater, New York, March 20. An overflowing audience heard the first act of The Constant Wife with much appreciation. Leading parts in this were acted by Anne Graham, Elsie Meyer, Charles Tilkie, Betty Brown, Marilouise Wald, Peggie Brindley, Stephen Russell and Edward Van Danaker. Death Takes a Holiday (comedy) featured Ann Shorman, Clark Smith, Betty Eichholz, Ralph Mead, who covered themselves with distinction; Ruth Goodman, Nina Rienta, Jean MacDonell and Constance Van Duyn, Raphael San Martin, Hugh Ordell, Frederick Buckley and Robert Champlain.

Philadelphia String Quartet Announcements

The Philadelphia String Quartet will fulfill four engagements during the week of April 27. The first will be on the evening of April 27 at St. Mary's School, Peekskill, N. Y. The second will be the following evening at The Barbizon, New York, under the auspices of the Mount Holyoke Club of New York. The third concert will take place at the Westover School, Middlebury, Conn., and the fourth at Yale University, May 1. The Barbizon program (April 28) will include music of Beethoven, Smetana, Turina and Borodin. The members of the Philadelphia String Quartet are: Arthur Bennett Lipkin and Dayton M. Henry, violins; San Rosen, viola, and Benjamin Guskoff, cello.

The Melba Funeral In Australia

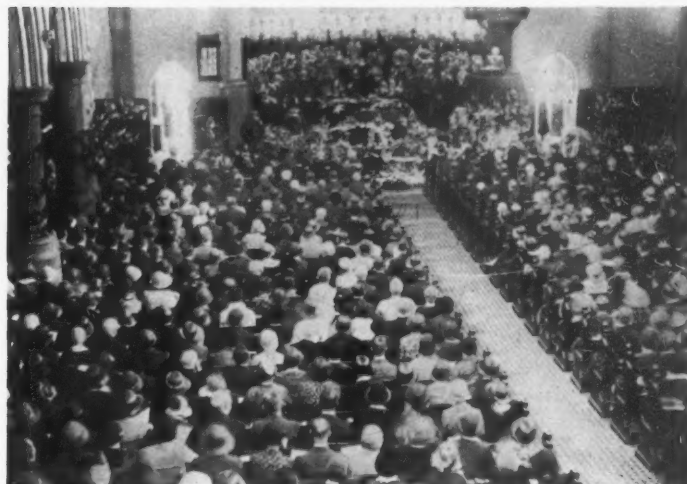
Melbourne Pays Homage to the Passing of Its Great Artist



Preceded by an advance guard of mounted police and beautiful floral tributes, the funeral cortege of the late Dame Nellie Melba left her native city and the home of so many of her triumphs by way of Collins Street. Never before had Melbourne paid such honor to one of its great citizens.



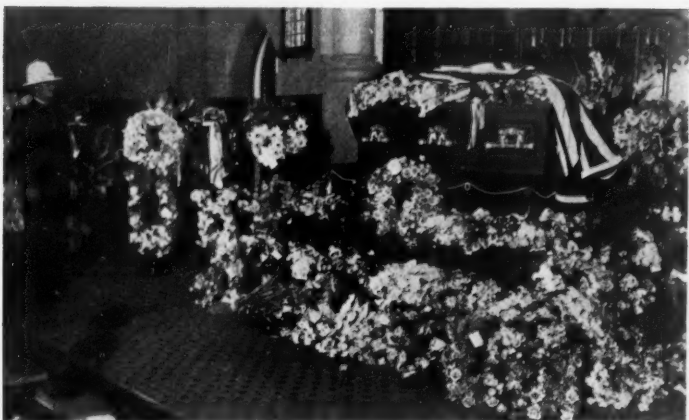
Melba died in St. Vincent's Hospital in Sydney, and her body was taken to the station on a military caisson to be placed on the train for Melbourne, her home city.



The Funeral Services at Scots Church, Melbourne, where Melba sang as a girl in the choir.



Arriving in her home city. Casket being carried from the train.



The casket and some of the many floral tributes resting in the church. The photograph was taken an hour before the services.

Photos © by Herald Feature Service



At the burial services in Lilydale Cemetery, near Coombe Cottage, Melbourne.

Sons of Guy Maier—Bob and Ted—to Have Own Book of Music and Verse Published

Young Bob and Ted Maier, age five and six years respectively, have achieved the distinction of having their own book of melodies and verse accepted for publication. It is to bear the title of Song Cargo, and will be brought out this spring by G. Schirmer.

Moreover, the songs written by these youngest additions to the ranks of American composers and lyricists will be sung by members of their own generation throughout the country. For Song Cargo is destined for practical use in schools rather than for the amused patronage of grown-ups. Not only were all the lyrics and music written by these youngsters; the profuse illustrations are also their handiwork.

Nickels were a potent factor in the creation of this book—nickels and heredity. The father of these budding song writers is the distinguished pianist, Guy Maier, who, with Lee Pattison, has achieved fame in the field of two-piano recitals. Bob and Ted live and compose their juvenile masterpieces at Ann Arbor, Mich. Their mother, Lois Warner,

was formerly a concert pianist. With this heritage it is perhaps natural that they should have musical leanings.

As for the part that nickels played in the venture, their father explains a gentleman's agreement with his offspring whereby whenever they write a verse that is considered acceptable, the reward is a nickel. Another is forthcoming for a good melody, and still another for an illustration worthy of the song. With nickels as bait, Song Cargo came into being.

Most of the songs are concerned with things and events which have a part of their own real experience. One finds among the verses the candid philosophy,

Here we go sliding down the street—
It's better to slide than walk on our feet.

Another, in a more descriptive vein, announces:

The policeman has a billy club
And great big feet.
He swings around his billy club
And walks down the street.



FRANCES HALL AND RUDOLPH GRUEN

WIN UNANIMOUS ACCLAIM IN RECITALS OF MUSIC FOR TWO PIANOS

Their extraordinary precision of ensemble and the fine synchrony established merit future appearances.
—New York American.

They have at their command fluent technic, no little temperament, and have already caught many of the subtleties of this specialized form of ensemble which they have chosen to interpret.
—New York Times.

The two young musicians played with well balanced ensemble, technical proficiency and considerable understanding.
—New York Herald Tribune.

Through their harmonious musical expression, good rhythm, similarity of touch and fluent technic, these artists gave the impression of very well balanced playing.
—New York Staats-Zeitung.

They gave a very interesting performance—it was a job in which penetration, good musical feeling and a notable degree of polish had their part.
—Chicago Daily News.

The Bach-Maier the players made atmospheric. The tone was lovely with delicate play of light and shade—It was a fine ensemble—It had real quality.
—Chicago Post.

They were well advised in thus pairing off, for a certain similarity of tone and style fits them for this exacting form of ensemble.
—Chicago Herald-Examiner.

A highly fresh and pleasing performance with spirit and execution unified.
—Chicago Daily Tribune.

TWO PIANO RECITAL THRILL FOR HERMAN DEVRIES

Suavity, elegance and charm are the major sum of the pianistic attributes of Miss Hall and Mr. Gruen and these are firmly grounded upon a structure of technical efficiency.—The Bach-Maier Sicilienne and the Bach-Bauer C minor Concerto, were perfect examples of their lovely art.
—Chicago Evening American.

Hall-Gruen two piano recital outstanding event of season—From the first notes of the opening number, to the final tone of the last encore, the program was one of thrilling musical content.
—Erie (Pa.) Daily Times.

MGT. HARRIET STEEL PICKERNELL, 119 WEST 57th ST., NEW YORK

Still another reveals a note of dubious anxiety about the immediate future:

I'm going in my little boat.
I hope my little boat will float.

Mr. Maier vigorously disclaims the idea that the boys are the least bit unusual. He insists they are "average"—with all the average boy's habits and faults. Both go to public school, and they are in the first and second grades. They consider themselves old hands in the matter of school, as they began when they were three and four to go



AMERICA'S YOUNGEST AUTHOR-COMPOSERS.

Ted Maier, six, and his brother Bob, five, with their mother, Mrs. Guy Maier. They are to have their own song book published this spring.

to kindergarten in Germany, where their parents were staying for a year.

It is probable that when Song Cargo comes out this spring, Bob and Ted will make a trip to New York to hold the customary literary tea in order that they may explain its deep underlying meaning to the literary critics.

Metropolitan Opera

(Continued from page 5)

an accident precipitated him heavily to the stage, despite which he continued without any noticeable deterioration. Gustav Schuetzendorf was a suitably sinister Klingsor and the flower girls were Mmes. Dalossy, Falco, Fleischer, Lerch, Ryan and Telva. The Grail knights were Messrs. Bada and D'Angelo and Messrs. Meader and Altglass were the young esquires.

ROMEO AND JULIET, MARCH 30

The sixth performance of Gounod's opera was given before a large audience on Monday evening, with Grace Moore and Georges Thill in the title roles. Miss Moore is without doubt one of the most beautiful Juliets seen on the Metropolitan stage. Her costumes are charming and she moved about the stage with grace, impressing one with the sincerity of her acting and singing. Vocally she was in excellent form. The beautiful quality of Miss Moore's voice was well displayed in her essay of this particular role and she was warmly received by the audience.

Mr. Thill was an attractive looking partner for Miss Moore; most romantic and ardent in his acting. His voice is one of fine quality and warmth, when he lets himself go, but he still seems to suffer from nerves, which at times hampered the freedom of his top notes. However, when he overcomes this, he should become a valuable addition to the company.

Gladys Swarthout sang well the music of Stephano, Henriette Wakefield appeared as Gertrude, while others in the cast included: Angelo Bada (Tybalt), Max Altglass (Benvolio), Giuseppe de Luca (Mercutio), Millo Picco (Paris), Paolo Ananian (Gregorio), Pavel Ludikar (Capulet), Leon Rother (Friar Laurent) and Joseph Macpherson, The Duke of Verona. Mr. Hasselmans conducted.

PETER IBBETSON, APRIL 1

Employing the same brilliant cast as at its first hearings, this Wednesday evening performance of Peter Ibbetson again was made notable through the excellent contributions principally of Lucrezia Bori, Edward Johnson, and Lawrence Tibbett. In voice, style, action, and enunciation, the trio of artists were impeccably fine, and had the reward of being called before the curtain many times after each act. Tullio Serafin achieved his usual thorough and tasteful command of the orchestra and the general ensemble.

Peter Ibbetson is to wind up the Metro-

politan Opera season tonight. The work will be done also on the spring tour of the organization.

RIGOLETTO, APRIL 2

Lily Pons, with each new appearance at the Metropolitan, continues to demonstrate her artistic worth, and her fine value to that institution. Her voice seems to have taken on body since her debut here, and her delivery has gained greatly in finish. She is a Gilda delightful to hear and engaging to observe. Her coloratura and lyrical contributions to the last Rigoletto presentation of the season, gave joy and thrills to a very large audience, and she garnered such a measure of plaudits and "bravos" after her Caro Nome aria that the performance had to be halted in order to quiet the demonstration.

Velvety, polished, appealing, were the tones of Beniamino Gigli as the Duke, a role he always fills with distinction and dash. His La Donna e Mobile brought the second overwhelming ovation of the evening. Gigli is the outstanding support of any opera in which he appears.

The rest of the cast comprised Mmes. Telva, Falco, Egner and Messrs. De Luca, Picco, Rother, Macpherson, Paltrinieri and Gandolfi. Vincenzo Bellezza conducted.

PARSIFAL, APRIL 3

(See story on page 5)

AIDA, APRIL 3

The season's last Aida was presented in the evening with Elisabeth Rethberg in the title role, Georges Thill as Radames (his first Metropolitan appearance in this part) and Carmela Ponselle as Amneris. Joseph Macpherson was the King, Ezio Pinza sang Ramfis, Giuseppe Danise was Amonasro, Aida Doninelli, the priestess. Giordano Paltrinieri took the part of the messenger. Tullio Serafin conducted. The performance was an excellent one. Mme. Rethberg portrayed the Ethiopian princess in admirable style, Miss Ponselle was a dramatic Amneris, and Miss Doninelli sang melodiously. The masculine roles were equally well taken.

WILLIAM TELL, APRIL 4

The final performance of William Tell for the season was given on Saturday evening with the same cast, headed by Danise, Lauri-Volpi and Editha Fleischer, with the exception of Ezio Pinza, who owing to the severe illness of his wife, was unable to sing the role of Gualtiero Fuerst. Leon Rother sang in his stead. Serafin conducted.

TWENTY-FIFTH BACH FESTIVAL

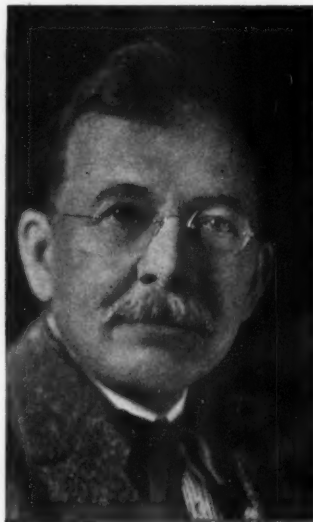


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Yelly d'ARANYI

Famous Hungarian Violinist

**Scores as Soloist with Orchestra
and in Recital**

"Proves Herself Master Violinist"

Receives Ovation at Odeon Concert

St. Louis Daily Globe-Democrat, March 22, 1931.

**MISS YELLY D'ARANYI BREAKS ENCORE
RULE TO APPEASE AUDIENCE
GRACEFUL SKILL OF HUNGARIAN VIOLINIST
CHARMS SYMPHONY ENTHUSIASTS**

Spurred on by an audience that simply refused to be denied more manifestation of her fine musicianship, to say nothing of her gracious, charming personality, Yelly d'Aranyi, young Hungarian violinist whom St. Louis heard for the first time last week, last night at the Odeon broke the Symphony Orchestra's rule of a single encore for a soloist by playing two.

By so doing, Miss d'Aranyi succeeded in quieting to some extent the salvos of applause that rang out from an unusually enthusiastic audience when she had completed the Mendelssohn concerto in E minor . . .

Miss d'Aranyi scored a hit with last night's hearers before the end of the first movement of the concerto. By the time she had finished the second and the third movements, she had so won her audience that she was the recipient of as big an ovation as any soloist has received this season . . .

St. Louis Post-Dispatch, March 21, 1931.

Yelly d'Aranyi, for all that she is a grand-niece of Joachim, is an artist in her own right. She has a strong personality which pervades everything she plays.

Mendelssohn's violin concerto has often been called "the Eve of violin concertos," yet while her interpretation was distinctly feminine, as is proper, there was an element present not found in the concepts of other virtuosi.

St. Louis Times, March 21, 1931.

. . . The gifted young violinist gave ample proof of being worthy of the honors bestowed upon her by Ravel, Bartok and Vaughn Williams in dedicating important violin compositions to her.

. . . Beginning with the Andante, Miss d'Aranyi began to play as a real artist, and showed splendid taste as well as technical mastery in her clean-cut enunciation of the theme of the last movement, which was taken at a logical tempo, making it possible to achieve artistic articulation . . .

The artist responded to the enthusiastic applause most graciously

and gave a ravishingly beautiful performance of De Falla's Spanish Dance number one, from "La Vida Breve." . . . D'Aranyi should return next year in recital.

St. Louis Star, March 21, 1931.

**YELLY D'ARANYI PROVES HERSELF
MASTER VIOLINIST**

**HUNGARIAN ARTIST RECEIVES OVATION AS SYM-
PHONY SOLOIST AT ODEON CONCERT**

If anyone doubted her mastery of the violin, it was soon dispelled as she swept with dashing technic into the allegro of the Mendelssohn concerto in E minor and showed a full-bodied tone later in the andante. The applause indicated unanimous approval.

Boston Eve. Transcript, March 16, 1931, By A. H. M.

At Sympony Hall yesterday afternoon Miss d'Aranyi played . . . One was charmed by the beauty of tone which Miss d'Aranyi gave to the sustained melody of the Adagio, by the sensitiveness and musicianly qualities of her delivery of that melody . . .

The broad Adagio of Bach brought the grave, reserved musician, brought at once excellences of tone, beauties in the molding of the contours of the melodic line, musicianship that can only be admired. . . . One was held spellbound at the exactness and the mastery of a difficult style of bowing . . .

Boston Globe, March 16, 1931, By P. R.

. . . Miss d'Aranyi proved herself mistress of every nuance of violin technique and demonstrated her exquisite command of rhythm and melody. Rarely does one hear playing so musical and brilliant as hers.

Boston Christian Science Monitor, March 16, 1931, By L. A. S.

. . . It was a pleasure to hear again Miss d'Aranyi, who comes too seldom to Boston . . . But Miss d'Aranyi is more than a fiery interpreter of pseudo-Gypsy music. She is a fine musician, able to penetrate to the heart of more serious music, such as, for example, Brahms's Sonata in D minor. Here Miss d'Aranyi displayed keen musicianship, and a surprising restraint.

**Miss d'Aranyi will play seven concerts in London during April
with two orchestra dates—a tour through Spain in May
and will return to America January 1932**

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Rosenthal, Gieseking, Bachaus and Brailowsky Delight Paris Audiences

American Composer's Compositions Well Received—Don
Cossack Choir Sings to Capacity Audience—Successful
Song Recitals—A Real Japanese Butterfly, a Monteux
Concert, and a New Violin Prodigy Appears

PARIS.—Visitors to France have often said that the workmen are always good and the administration is always defective. Certainly the lovers of piano playing have had just cause for complaining of the management which put Brailowsky and Bachaus into rival halls on the same night, and soon afterwards had Gieseking and Rosenthal in competition at the same hour.

Many who went to the Bachaus recital would gladly have heard Brailowsky too. It is true that Pleyel Hall was filled with Brailowsky's friends, and the supporters of Bachaus crowded Gaveau Hall to its utmost capacity. Both artists could have given two recitals each. Bachaus began his program by playing three Beethoven sonatas without leaving the stage. His second group was Chopin, and his program ended with the Paganini-Brahms variations. Then followed cheers, recalls, and many extra numbers, and the lights in the concert hall were not extinguished until midnight. It was truly a night to remember.

Bernadette Alexandre-Georges had an excellent audience at her recital in the hall of the Ecole Normale, notwithstanding the double competition of Bachaus and Brailowsky at the same hour.

AMERICAN COMPOSER MAKES PARIS BOW

And also at the same hour, the American composer, Quincy Porter, gave a concert of his own compositions in the Chopin Hall. Quincy Porter, who is a holder of a John Simon Guggenheim Fellowship for Musical Composition Abroad, proved the seriousness and comprehensiveness of his aims by a suite for viola solo, in four parts; a sonata for piano, in three parts; a quintet for clarinet and strings, in six movements; a sonata for violin and piano, in five parts; a trio for flute, violin, and viola, in four parts; and a string quartet, in three movements. The audience showed its marked approval by many recalls for the composer, whose works, though very modern in their harmonies, gave ample evidence of a thorough training in classical counterpoint.

There were also four other concerts on the same night, of which that of the Don Cossack Choir, under the direction of Serge Jaroff, was important enough to fill the large Champs Elysees Theatre from floor to ceiling.

ROSENTHAL "TREMENDOUS"

On the night when Rosenthal and Gieseking played, the pianist Jean Pergola also gave a recital in the Erard Hall, and four other concerts made their bid for the favor of the Parisian public. Gieseking's program was very slender in itself, consisting of twelve preludes of Chopin and twenty-four preludes of Debussy. Few pianists would venture before the public in a very large hall with such an assortment of miniatures. But the art of Gieseking infused every page with beauty and delighted his hearers.

Rosenthal's program was tremendous. He began with Beethoven's E major sonata, op. 109, and continued with Chopin's Sonata in B minor. Then came an extended group of Liszt and Chopin, and a sensational ending with his own Panillons and his Fantasia on several themes by Johannes Strauss, interwoven and decorated with the Gargantuan exuberance of Rosenthal's virtuosity.

But the amazing thing about this wonder-working technician was the poetry, charm, and insinuating grace he put into the mazurkas and waltzes of Chopin. Those who expected to see him rooting up oaks and hurling thunderbolts were delighted with the flowers he offered. If Rosenthal lost enough technic to supply three or four ordinary pianists, he could still enchant the world with his exquisite interpretations of the smaller Chopin works.

SUPERVIA PACKS 'EM IN

Among the vocalists, Conchita Supervia, Spanish soprano, is certainly the greatest box office attraction. When she is announced to sing the seats are sold well in advance, with the result that the lobby of the hall is packed to suffocation with scores of people who cannot gain admission to the concert. It pays to have an attractive personality, and a vocal technic also helps.

Two German artists have a large following in Paris. They are Lotte Lehmann and Elizabeth Schumann, both of whom have established themselves as favorites in Paris by the simple and straightforward method of giving recital after recital for several seasons.

The tenor, Lauritz Melchior, has become

a prime favorite in recital and with the symphony orchestras here.

A JAP-AMERICAN BUTTERFLY

A young lady from California, but of the purest Japanese extraction, Yoshiko Miyakawa, has had a number of appearances at the Opera Comique as Madame Butterfly. She has no difficulty in looking like a little Japanese girl. A more serious problem is to avoid straining and fatiguing so young and slender a voice in such an exacting part. She has a very great deal to sing in this opera, and the orchestral accompaniment is by no means light. Yoshiko Miyakawa was very well received. In the audience was the Japanese composer, Yamada, who was a fellow student with the present editor-in-chief of the MUSICAL COURIER during his early days in Berlin.

WAGNER AND BORIS, BUT NO BERLIOZ

The operas of Wagner are always on the lists here, with Lohengrin and Tannhäuser leading, Tristan and Die Meistersinger following, Siegfried and The Walküre bringing up the rear, and Parsifal for an occasional variation. Wagner's works come next to Beethoven's in popularity on the programs of the symphony orchestras.

Russian opera has had a long season, thanks largely to the popularity of Chaliapin. Boris Godounoff is probably the favorite work in the repertory.

Berlioz is still struggling for operatic recognition. In distinction to the Flying Dutchman, he might be called the Trving Frenchman. Whatever the merits of Berlioz are—and they are many and great—the world does not seem anxious to have its opera Berliozed. His Damnation de Faust was to have been given in dramatic

Milwaukee Enjoys Distinguished Artists

Myra Hess, Florence Austral and
Symphony Orchestra Give
Programs

MILWAUKEE, WIS.—Myra Hess, English pianist, presented by Margaret Rice at Pabst Theater as the last of the Twilight Musicale Attractions, scored a fine success in every way. She played a program of Bach, Franck, Brahms, closing with a Chopin group. Her Bach Italian Concerto interpretation excited the audience to great enthusiasm, and her Brahms and Franck playing, for sustained mood and intensity, was a further success; with her Chopin group she captured her audience completely and the pianist was accorded a real ovation at the close.

The usual large Civic Concert audience heard Florence Austral, assisted by John Amadio, flutist, at the Auditorium. Austral's voice was at its best and she succeeded with her audience from her very first number, Leise, Leise, from the Weber opera. Included on her program was a Strauss group and several semi-popular songs, the most successful of which was Coates' Fairy Lands of Ireland. This song was also the most applauded of the evening. Mr. Amadio also scored a brilliant success, winning hearers completely by his likeable personality, musicianship, dazzling technic and finesse of expression. Nils Nelson furnished delightful accompaniments.

form, but will probably be postponed till next season. Paris is preparing for its Colonial Exhibition, and the operatic programs must be judiciously selected.

STRAVINSKY'S SYMPHONY OF PALMS

A recent Stravinsky Festival at the Champs Elysees Theatre, with Ansermet conducting the Straram Orchestra, was not as festive as festivities occasionally are. The new work on the program was the Symphony of Psalms, for mixed chorus and orchestra. The eight other concerts on the same night were not entirely responsible for the small attendance. But credit must be given to Stravinsky for his inflexible devotion to his ideals. He will do nothing to gain the applause of the multitude. Neither Bach nor Beethoven was more seriously minded.

Though the small concert and the recital appear to grow less numerous from month to month, the symphony concerts of Paris—and there are eight symphony orchestras—flourish like the scriptural green bay tree. And the opera houses are always full. The two state houses, the Opera and the Opera Comique, never close their doors the whole year round. And the season of the other operatic houses is very long. So there is life in musical Paris yet.

MONTEUX A PARIS FAVORITE

The Parisian public was willing enough to fill the Pleyel Hall and applaud vociferously when Monteux and his splendid orchestra gave Schubert's great C major symphony a superb interpretation. The solo violinist on that same occasion was Enesco, whose interpretation of Mozart's A major concerto was more distinguished for nobility of style and intelligence of phrasing than for perfection of technical detail. He is a great favorite in Paris.

The Sunday evening concerts in the club rooms of the American Church of the Quai d'Orsay continue to draw very large audiences of students and their friends. Among the numerous artists who have appeared there of late are several well known musicians. Two who are making their way to prominence were a little violinist from Constantinople, called Iadwiga Grabowska, and an American soprano, Elizabeth Jordan, who has been studying here with J. H. Duval.

C. L.

Frank Laird Waller, conductor of the Milwaukee Philharmonic Orchestra, offered another young American musician a good opportunity to show his artistic wares at the last Philharmonic concert at the Auditorium. Tomford Harris, Chicago pianist who made his debut in London, was the soloist. Shy, abstracted, Harris startled the big audience with an electrifying performance with orchestra of the Liszt E major Concerto. He disclosed unusual power, brilliant technic and eloquence of expression. His performance won several recalls, also a return Milwaukee engagement under the auspices of the University Club.

The orchestra marched through its program with a confident musicianship that drew comment for the splendid progress it is making, and generous applause throughout. Russian numbers by Glinka and Liadow, Kamarinskaya and Kikmora, heard here for the first time at this concert, were included on the program, and very happily done. Schubert's Unfinished received a refreshingly unhackneyed interpretation, and the audience was also highly pleased with the final number, Victor Herbert's Irish Rhapsody.

J. E. McC.

Mrs. Wood Stewart Artists Busy

Mildred Kreuder, contralto, pupil of Mrs. Wood Stewart, has been engaged as soloist for the spring concert at Cornell University on April 28.

Laura Snyder, soprano, will be one of the soloists with the Reading (Pa.) Choral Society at its April concert.

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Photo by Fayer, Vienna

CARL ALWIN

LONDON

She has a voice of unusual purity; its timbre has something of the quality of starlight, bright and clear, and her ability to get completely inside a song and show it to us as if it were improvising, was seen again in certain songs of Schubert and Strauss.

—Ernest Newman (*Sunday Times*).

From beginning to end it was the work of one who is complete mistress of her art. Many must have asked themselves whether they had ever heard finer lieder singing.

—Daily Telegraph.

PARIS

Her delightfully crystal-clear voice, which this great artist produces with such delicate mastery and musicianship, is a marvel.

—R. Wolff (*La Liberté*).

Her recital was enchantment without end—a veritable triumph.

—P. Lerci (*Le Gaulois*).

BERLIN

A born interpreter of song is Elisabeth Schumann. She has that which is unteachable, which is inborn—the Promethean spark. She is without question the most musical of singers. Flawless her intonation, superb her rhythm. Always with the least show of breath, she gives us the sustained beauty of her phrasing. She knows Schubert better than most of her singing colleagues.

—Dr. Leopold Schmidt (*Tageblatt*).

A joy from beginning to end.

—Wilhelm Klatte (*Lokalanzeiger*)

VIENNA

When Elisabeth Schumann sings Schubert and Strauss, she brings tears of joy to the eyes of the listener. This enchanting heroine of opera roles is transformed on the concert stage into a distinctive lieder singer, an artist who penetrates to the depths of the soul of German song and gives us its essence—not like so many opera singers, who imagine they are still singing an aria, replete with impossible pauses and other froth of the opera footlights.

—Dr. Robert Kosta (*Allgemeine Zeitung*).

She is fully master of each delicate nuance of expression, of every technical requirement of song, and of every possible graduation of sentiment, that there is no such thing as monotony in her programs. It is pure and great art.

—Dr. Matzenauer (*Neueste Nachrichten*).

ROME

Infinite pleasure . . . unsurpassable mastery . . . a public wild with enthusiasm.

—Il Messaggero.

Schumann fascinated her large public, firstly with her art and secondly with her feminine charms. The voice has been trained in the school of perfect taste and is controlled by the rigid discipline of a great art.

—Il Giornale d'Italia.

BUENOS AIRES

The extraordinary flexibility of her voice and the warm glow of emotion of her interpretations won applause from the enthusiastic audience.

—Herald.

Schumann is the Richard Strauss singer, the lieder singer of the concert stage. Mastery of interpretation . . . electrifying effect . . . a success of the first order, with numberless repetitions and encores.

—La Plata.

Mme. Elisabeth Schumann will tour the United States
for a limited number of engagements during
November and December, 1931, under
the exclusive management of

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BRUCE SIMONDS

is LAUDED by
New York and
Boston Critics



Among this season's important concerts were recitals in New York, Boston, Pittsburgh, New Haven, Sweet Briar, Cooperstown, Middleburg, Hartford, etc.

New York Tribune, Dec. 29, 1930,
By J. D. B.

... Mr. Simonds has progressed in his art since he was heard here last season. . . . Spontaneity was displayed and intimate contact with the compositions performed. Wholly admirable were the Bach Preludes and Fugues, which were set forth with clarity, structural balance and understanding for the musical content.

New York Eve. World, Dec. 29, 1930.
... Firm, pulsating rhythms, clear outlining of the contrapuntal patterning and a facile overcoming of all technical difficulties raised Mr. Simonds's Bach playing to a plane above the average. Mr. Simonds made something new and exquisite of the prelude.

New York Telegram, Dec. 29, 1930,
By Pitts Sanborn.

Mr. Simonds showed a fine imaginative grasp, as well as the technical equipment accurately to express his conception of the music. . . .

New York Sun, Dec. 29, 1930.

Bruce Simonds once more disclosed himself as a gifted artist and a deft technician. . . . Complete master of his mechanical problems, he was able to concern himself with the poetry of his interpretations. . . . His technique, his tone and his musicianship there was no questioning, and an appreciative audience gave him its enthusiastic support in testimonials.

Boston Globe, Nov. 2, 1930.

... One of not the most outstanding trait of this player is extreme care for the multitudinous details of his pieces. . . . Mr. Simonds' performance of the formidable "studies" was something not quickly to be forgotten. . . . Here an excellent taste for tone volume and emotional intensity stood him well. . . .

Boston Evening Transcript, Nov. 3, 1930.

Not once has an audience failed him, numerous, attentive, applauding. . . . Mr. Simonds launched sonorities; released propulsive rhythms, broadened and intensified significant phrases; sprang at each variation as though it were new inspiration; so renewed the romantic ardor and abundance of the whole. . . . Again the new Simonds prevailed. The meditative musician of sensibility can also be the outflung musician of nervous energy.

Boston Herald, Nov. 2, 1930.

... Mr. Simonds has for some years been known as a pianist of exquisite sensibility, admirable intelligence and fine taste, endowed with a nimble and delicately responsive technique. . . . He has lost nothing in poetry and the power of evoking atmosphere, but he has added an element of boldness and brilliance, by virtue of which Mr. Simonds becomes a more satisfying, even an exciting, pianist. . . .

Boston Post, Nov. 2, 1930,
By Warren Storey Smith.

... Mr. Simonds played with the care and attention to detail, the musician's grasp and insight, the technical surety and finish that always distinguish his playing. . . .

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Mr. and Mrs. Pangrac Versatile Artists

Partners in life and art are Anna Fuka Pangrac and Francis Pangrac, and the partnership has been a very successful one. Mr. and Mrs. Pangrac, besides being successful concert artists, have large classes in voice, piano, organ and violin in New York.

Before coming to this country the Pangracs toured Central Europe together, giving concerts in Bohemia, Austria and Germany. The tenor made many appearances in England, among which was one notable wartime concert in London.

Mme. Pangrac is a splendid pianist and organist, and a specialist in voice training. Her husband is a well known tenor and teacher of singing, piano, organ and violin. Besides her many appearances in public as singer, pianist and organist, Mme. Pangrac is also well known as a choral conductor. During the Smetana Centenary celebration she appeared as organ soloist on the Wanamaker organ in New York, playing a transcription of the Bohemian composer's symphonic poem, Vysehrad, in addition to other compositions. Soon after that she conducted a program sung by her own a capella chorus, which was broadcast from the same auditorium.

Always insisting on a broad and comprehensive education for musicians in all fields of the tonal art, Mme. Pangrac says: "Most of the students tend to specialize in one thing at the expense of securing a comprehensive musical education which can be of inestimable value to them. When students come to me for vocal training I ask them first if they know how to play the piano. Quite frequently they do not, so I make it a requirement that vocal students shall study the piano as well as theory and harmony. I consider a knowledge of these subjects to be absolutely necessary to the singer. It gives the student a basic grounding in the art of music from which he may diverge into other fields with much profit. And



MME. PANGRAC

singers should at least be able to read their accompaniments."

In Mr. Pangrac's public appearances (in which his wife plays the accompaniments) he sings, besides the standard vocal literature, the Czech-Slovakian folk songs, in national costume. In that capacity he is cordially received everywhere, and has to his credit many splendid press tributes. Mr. Pangrac also has won recognition as director of the Pangrac A Capella Ensemble.

Alberti Studio Notes

Ray McClintock, tenor, pupil of Chester B. Fentress, gave a recital, March 12, at the New York studio of Solon Alberti.

Artist-students from Mr. Alberti's studio who have been active over the radio recently include: Dorothy DuMars, soprano, who sings on both the Columbia and NBC chains; Helen Board, soprano, who is with the National Broadcasting Company, singing on the Hits and Bits and other sustaining programs, including the popular Twilight Hour; and Fred Hufsmith, tenor, another NBC artist, who has been soloist on many occasions over this chain.

Alberti artists successful in other musical fields are also numerous. Mae Mackie, contralto, a former member of the Philadelphia Opera Company and who has sung leading contralto roles in opera at the Steel Pier, Atlantic City, teaches a large class in Philadelphia. Virginia Syms, soprano, is soloist at the Temple Adath Israel. Ann Mack, soloist for five seasons on the Atwater Kent Radio Hour, will give a recital, April 8, at the Christian Church, New York. Miss Mack, with Fern Sherman as accompanist, was soloist at the Wisconsin Club annual dinner, February 19, and for the Daughters of Ohio, February 9. Mr. Hufsmith will sing Lionel in Charlotte Lund's forthcoming production of Martha. The title role will be sung by Madge Cowden, a member

of the Little Theater and Charlotte Lund opera companies and a pupil of Anna Herbert Koehnle.

Mr. Alberti's songs are frequently heard on the air and at concerts. Kathryn Meisle is using God's Plan and My Lady Sleeps on her programs, Martha Attwood, Elsie Baker, Fred Hufsmith and Helen Board are singing The Hour, Oriental Serenade and Trees.

Gieseeking Plays New Marx Concerto

Walter Gieseeking recently played the new piano concerto of Joseph Marx in Darmstadt, Germany. The work is entitled Castelli Romani. The following press notices give an idea of the success of both pianist and composition.

"A brilliant concert number, demanding artistic virtuosity and revealing on the part of the composer expert knowledge of a new musical expression—a magnificent orchestration, lively and intense, brought forth well deserved applause from a spell-bound audience. . . ." was the opinion of the Hessian Volksfreund. The critic of the Hessian Landeszeitung wrote: "A musical offering of beauty, brilliance and intensity, depicting in melodious romantic form old Rome in all its lively, colorful life—the second movement throughout is idyllic as contrasted with the third movement—despite the modern dance form and the national colorful music characterizing the Rome of today, the entire work is reminiscent not only of conditions as they used to be but also as they exist today—the enormous creative genius of Marx was beautifully presented by Gieseeking's forceful performance and the composition was enthusiastically received in his initial performance—the work is at all times interesting, colorful and brilliant." From the Darmstadter Zeitung came:

"Gieseeking's brilliant performance enhanced the interest in this new work, which no doubt will be received triumphantly everywhere just as it was received at its premiere. The applause assumed the form of an ovation each time Mr. Gieseeking presented himself to his audience."

New Rochelle's Concerts

For five seasons the Board of Education of New Rochelle, N. Y., has sponsored a series of symphony concerts for young people under the direction of Leon T. Levy. For these concerts Mr. Levy engages an orchestra of thirty symphony artists of the first rank from New York. The latest of these concerts was given Saturday morning, March 21, in the Senior High School Auditorium, the soloist being Samuel Antek, a Fellow of the Juilliard Foundation and a pupil of Louis Persinger.

The program included selections from Oberon and Meistersinger, pieces by the American composers Skilton, Guion and Ward, and the march from Aida. The New Rochelle Standard-Star said: "The way last Saturday's concert was conducted, the children are sure to acquire a true appreciation of music."

Bruce and Rosalind Simonds Give Two-Piano Recital for Benefit of Matthey Scholarship Fund

Helen Parker Ford, of Scarsdale, and Mrs. Jean Buchanan, of New York City, presented the Simonds in an interesting recital at the Scarsdale Women's Club last month. The same program was presented later in Boston with the cooperation of the Matthey group there, and a percentage of the proceeds were turned over to the fund. The Association proposes to have another contest in June for a scholarship at the Matthey School in London. Miss Ray Lev, of the Music School Settlement, New York City, is the present holder.

Richard McClanahan, at the invitation of Alex Chiaponelli of Newark, recently gave a talk there at the Pianoforte Institute of Music on the methods and principles used by Tobias Matthey in his teaching.

Bishop Pupil in Recital

Frank Bishop, curator of music at the Detroit Institute of Arts, Detroit, recently presented his pupil, Evelyn Gurvitch, in her second piano recital of the year at the Institute of Arts.

The program opened with the Etudes Symphoniques of Schumann, followed by Chopin's B flat minor sonata, two compositions of Couperin, the Promenades of Poulenc, and, in conclusion, the Twelfth Rhapsody of Liszt. The large audience was enthusiastic over the playing of this talented young artist.

Denison University Music Notes

The Denison University Conservatory of Music, Granville, O., presented Sam Gelfer, violinist, in recital, March 11. His program included music by Handel, Bach, Mozart and Dohnanyi. Sue Haurv was at the piano. The annual concert of the Denison Orchestra, Karl Eschman, conductor, was given, March 18. Mr. Eschman offered



GRACE BLENKO MARTIN,
pianist and accompanist, of Pittsburgh. This young artist recently made a successful appearance on the Community Concert Course of Oil City, Pa., in concert with Ethel Fox, soprano, and Georges Barrere, flutist. Mrs. Martin has been coaching with John W. Claus. (Photo by Parry)

Haydn's symphony in D major, Weber's Oberon overture and Goldmark's Sakuntala. A Beethoven string quartet was played by Josephine Hedges, Virginia Stockton, Lela Thuma and Martha Ann Shepardson. Besides these two concerts, thirteen musical events are scheduled before June 13. Gluck's Orpheus is in preparation for the spring festival.

HELEN SCOVILLE

Pianist



From under her fabulously clever fingers, led by the finest thoughts, came music which was a delight to hear.—Bb in Sachsische Arbeiter, Leipzig.

... A technically significant, fine, sensitive and profoundly musical pianist.—A in Leipziger Neuste Nachrichten.

... An artistically finished and really superior pianist.—A. B. in Neue Leipziger Zeitung.

... She penetrates deeply into the thoughts of the music and possesses a most perfect technique.—Smg. in Bunte Blatter, Leipzig.

... Possesses not only the spiritual understanding but also the necessary fine feeling in her fingertips.—Deutsche Allgemeine Zeitung, Berlin.

... Her interpretations are captivating and full of temperament.—Germania, Berlin.

... An excellent pianist, a real virtuoso with masculine power and a very refined touch.—U. M. in Nationen, Oslo.

... Possesses technical perfection and masculine power.—Tidningen, Stockholm.

... This artist has a great pictorial faculty and a vivid imagination.—Socialdem. Copenhagen.

... An artist full of character... made a decided success with her concert and she deserved it.—Aftenposten, Copenhagen.

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A Visit to Ithaca College Reveals Its Astonishing Growth and Vitality

Formerly Ithaca Conservatory and Affiliated Schools, This Great Institution Is Housed in a Large Group of Buildings

It would be an error to say that the town of Ithaca is in any way imposing in its external appearance. The approach to it by train, however, is extremely attractive. Coming from the north one passes through a long stretch of broken country with hills and gorges, and just before reaching Ithaca there is a great body of water which might be either a lake or a river. This writer was too busy with other things during his stay in Ithaca to investigate, and so does not even now know whether that beautiful sheet of water is a lake or a river.

However, Ithaca itself, when one finally arrives at this destination, is discovered to be an attractive little town. There is a high hill to the north of it (if it is the north!) on which rest the great buildings of Cornell University, but the town itself is down on the flat. The main hotel proved to be an excellent old-fashioned house, spacious, comfortable and leisurely.

Having made room reservations, the writer inquired his way to the Ithaca College (which has been known as Ithaca Conservatory) only to discover that the College had apparently absorbed the whole town, or most of it. After a certain amount of wandering, he espied a young man carrying a violin box. This seemed encouraging, and he was asked for the office of Mr. Brown. It was pointed out as a converted dwelling diagonally across a square from what was later discovered to be the headquarters of the school, the business offices, auditorium, practice rooms, and so on.

But it is evident that the Ithaca College has grown more rapidly than buildings could be constructed to house it, and the management has had recourse to the conversion of dwellings and, even in one case, a theater, in order to take care of the great number of ambitious pupils who come from all parts of the country to avail themselves of the educational advantages of this notable institution.

Albert Edmund Brown was found in his office, and momentarily at liberty. His liberty was only momentary, however, and during the space of these few minutes there were several telephone calls, following which a visitor was announced; whereupon this

visitor took his seat in the upstairs hall, which acts as a waiting room to Mr. Brown's office and to various teaching studios, and there maintained himself in self-imposed patience until Mr. Brown had terminated his business with his visitors who were to see him on school affairs.

After this, Mr. Brown conducted the writer through the building in which he has his office, a large dwelling of which even the kitchen has been turned into teaching rooms, so great is the demand for space.

Unfortunately there were few faculty members to be seen, all of them being occupied. However, it was possible to have just a few minutes' conversation with Joseph Lautner, after which we went across to the main building and had a talk with George C. Williams, president of the institution. This building is the largest of the group of which the Ithaca College consists, except perhaps the theater. This theater, which we visited, was pointed out by Mr. Brown as having been purchased for the purpose of making of it an indoor gymnasium to be used for all sorts of games, basket ball, archery and general exercises. The stage has been separated from the rest of the building so as to form one spacious room; the central auditorium has been provided with a level floor, and the balcony has been cut off with a wall and is now used for dressing rooms. Altogether it is an excellent place for the purpose for which it is intended, and it was evidently found more practicable to remodel a building already standing than to await the construction of a new building.

In the main building, where the administration offices are housed, there is a large auditorium into which we peeped, not wishing to disturb a class or rehearsal of some sort that was taking place there. Downstairs and upstairs there were sounds of music, someone playing a trumpet or trombone or some other noisy brass instrument in the basement, no doubt kept out of hearing as far as possible so as not to disturb other musical practice. In the building in which Mr. Brown had his office there were vocal and piano lessons taking place, and from the arrangement of chairs it was evi-

dent that some of the rooms were provided for large classes.

Oscar Ziegler was unfortunately absent at the time of this writer's visit, and so was Dr. Williamson and with him the Westminster Choir, so there was nothing to be gotten in the way of a visit, the time evidently being inauspicious. Nor was it possible to see Bert Lyon, head of the vocal department or Ernest S. Williams, of the band and orchestra departments. The time, however, was not subject to choice, and Ithaca was visited merely as a matter of opportunity which is unlikely to arise in the near future again, the writer having made on this occasion his first visit to northern New York and being, ordinarily speaking, too busy to escape even temporarily from the New York office.

The Ithaca College, as now titled, is decidedly impressive, and the visitor's astonishment grew rapidly when building after building was pointed out as a part of the Ithaca College. Several streets seem to be full of such buildings and nothing could better indicate the success of the Ithaca College and its growth than this successive annexation of available space and affiliations with other schools.

The Conservatory has but recently changed its name to Ithaca College Devoted to Music, Drama and Physical Education, a change which will admit of greater degree-conferring privileges and means undoubtedly a definite enlargement of this noted institution, which was founded forty years ago by Grant Egbert. The plant today consists of five buildings in De Witt Park; one building across Cayuga Street, which houses the public school music department; two buildings across Buffalo Street, these being the gymnasium, library, and class rooms; and, in other parts of the town, twelve additional buildings. They are all in the very center of the town and consist of studios, dormitories, sorority and fraternity houses, and so on.

George C. Williams, the president, is a man of vigor and a stimulating personality who gets work out of people and leads to accomplishment. On the board of trustees and faculty council are, among others, Mrs. H. E. Talbot, John Finley Williamson and Albert Edmund Brown. The school includes: The Ithaca Conservatory of Music, the Westminster Choir School, the Williams School of Expression and Dramatic Art, Ithaca School of Physical Education, the Ithaca Institution of Public School Music, the Martin School of Speech Correction, and the Ithaca Military Band School. A large

number of scholarships are available in all of these various schools.

That the college has been so successful is due, of course, to the managers, directors, and teachers who have matters in charge, and then, too, to the finance department and the publicity director. The man who keeps the finances together is Benjamin L. Johnson, secretary and treasurer; and the publicity manager is Gertrude Evans, who does not believe in hiding her light, or, rather, the light of culture, under a bushel. Consequently the college thrives and multiplies greatly the number of its buildings and its enrollment of pupils, and increases steadily and rapidly the general level of culture throughout the United States. P.

Prizes for Music-Education Pupils

Six children from Music-Education Studios won awards from Ernest Schelling for their note books at the First Series of the Philharmonic-Symphony concerts for children. They were Gloria Viggiano, who won her third medal; Lawrence Smith, his second ribbon; Angeline and Helen James, Emily Crandall and Louis Laroche, ribbons. Helen Egyptiade, teacher of singing at these studios, gave a musicale on March 21, when Elsie Weiss sang In the Dark (Coombs) and Danny Boy; she has a sweet voice and showed the result of careful training. Reggy Middleton played Etude in octaves (Clements), Minuet (Mozart), Sonate Fantaisie (Mozart), Idilio and Presso Lo Fonte (Longo). Elmire Villere played Etude in G minor (Moskowski), Etude (Czerny), and Tarantella (Longo). The players showed individuality, musical feeling, appreciation and discrimination. Miss Middleton is a young musician of promise and Miss Villere played with ease, technic and shading.

Barre-Hill on Important Broadcast

For the second year, Barre-Hill, prominent young baritone of the Chicago Civic Opera Company, was chosen as soloist for the National Broadcasting Company's Good Friday presentation of Du Bois' Seven Last Words of Christ. The half hour radio program was again sponsored by the Armour Hour during its coast-to-coast broadcast, April 3. The program was an elaborate presentation of this noted work and offered, besides Mr. Barre-Hill, a well-known symphony orchestra, a trained mixed chorus, and a narrator who told the story of the crucifixion.

JACQUELINE ROSIAL

Mezzo-Soprano

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on January 3rd, 1932



Bruno David Ussher wrote in the Los Angeles Express about Mlle. Rosial's singing, after her appearance with the Hollywood Symphony Orchestra:

"Mlle. Rosial is a distinctive individuality and demonstrated that not only 'in person,' but by way of repertoire. She sang, with orchestra, three modern songs, each demanding decided technical dexterity and poetic discrimination. . . . Hers is one of those unusual mezzo-soprano voices, placed free from sectional breaks of register or timbre and thus the more arresting and expressive as light and dark colors are naturally contrasted. Restraining mere singing impulse to the declamatory style of modern recitative, Mlle. Rosial matched vocal production and interpretive style, being cordially received upon this, her first public appearance here."

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Economy the Watchword in Vienna

State Academy of Music Crisis—Reinhardt's Seminar to Go—Ancient Concert Societies and Staatsoper Also Hard Hit—Recitalists Attract Big Audiences—New Musical Luminaries

VIENNA.—Economy is now the watchword of the times and the ghost in the cupboard of the art and music world. At the moment, when Berlin is cutting down its inflated artistic budget by closing two of its three much-advertised temples of opera, Vienna is in a rather more fortunate position. We had two operas once—the Staatsoper and the Volksoper—but the latter fell by the wayside long ago. The remaining one, the Staatsoper, is suffering from conditions but is still playing—statisticians have figured it out—to average receipts far in excess of those of the big German opera houses. No cutting-down policy in opera then, so far as Vienna is concerned. But since "thrift" is the slogan of our Fine Arts Ministry today, they were not at a loss to find a suitable object on which to exercise it—the State Academy of Music and the allied State High School of Music.

MUSIC ACADEMY'S NEW DOCTOR

The latent crisis of that venerable institution has recently been alluded to in these columns. Now at last the government has resolved to take definite steps, and the first one was the appointment of an Administrative General Director. (General Directors are always the last resource in critical periods in these parts. This one, Dr. Wiener, happens to be a high bureaucratic official.) Happily the new man is one who really knows his business and has been previously connected with the State Conservatory. The faculty protested against the appointment of a non-musician, but the government remained firm. Will Dr. Wiener be the man to bring order into the existing chaos? If so, he has only one way to achieve it: a rejuvenation of the faculty, elimination of unsuitable mediocrities, and the appointment of acknowledged fine musicians to replace them. That means productive investments, and not ill-applied economy at all costs. The question narrows itself down to this: if the new administrator has funds at his disposal to reform the State High School, he will be useful and welcome; if not, he is superfluous. Time will give the answer.

EXIT REINHARDT'S

For the moment, Dr. Wiener's deeds have only pointed in the direction of economy. The State Academy will be abolished by merging it into the High School. That is a tentative measure: a simplification rather than a solution. Dr. Wiener's next step was to dissolve Max Reinhardt's Seminar of Stage Management, which was a branch of the High School. That caused fierce protests, from Reinhardt himself and from a portion of the press. It looks cruel, but it is only a wise measure. For Max Reinhardt's Seminar was Max Reinhardt's only by name. The famous and versatile showman had very little time to spare for his Seminar—usually two or three weeks a year, not more—and his understudies or assistants there were by no means celebrities or luminaries. On the other hand a special theater (the historical old Schlosstheater of the ex-Imperial castle of Schönbrunn) had

to be maintained for the convenience of the Seminar all the year round, and besides a costly faculty consisting of Reinhardt's proteges. Thus when Dr. Wiener found that a Reinhardt Seminar minus Reinhardt was rather a costly feather on the cap of the High School at that price, he was right—and Reinhardt's press partisans are wrong.

RUMORS—AND DENIALS

The big concert societies of Vienna, too, have not been spared the effects of the hard times. Rumors are afloat concerning the two biggest of them: the Gesellschaft der Musikfreunde and the Konzerthaus Gesellschaft. The former is Europe's oldest music society, unless memory fails; Franz Schubert was its member, and Brahms for some time its musical director. Both societies have the patronage of a wealthy board of directors, aristocrats some of them, others captains of industry, and music lovers all. The chief source of revenue of both societies are their buildings—the Musikverein and the Konzerthaus—and the income from the renting of the halls (two in the Musikverein and three in the Konzerthaus). But the concert crisis has affected this income too: the halls are now not rented every night. That means one hole in the budget of the two societies—and the deficits of their subscription concerts means another. It is an open secret that one of the most recent subscription concerts of the Konzerthaus Society (an evening of Strauss music directed by the composer) brought a deficit not far from \$1500. The rumors alluded to say that at least one of the two societies propose to stop their subscription concerts; according to others, the two societies are to be merged into one. All these rumors have been denied by the two societies, and no doubt they are greatly exaggerated.

STAATSOOPER'S DIFFICULTIES

The Staatsoper, too, is having a period of ill luck just now. Its latest ventures were attended by mishap. The revival of Heuberger's *Der Opernball*—a compromise with operetta hoped to bring, if not glory, at least gain—was a flat failure. So noble an enterprise as the lovely revival of Strauss' *The Woman Without a Shadow* was a performance without a public; receipts at the premiere and even more so at the second performance falling far below even the most modest minimum. Mozart's *Idomeneo*, in the new version prepared by Richard Strauss, musically, and by Dr. Lothar Wallerstein, dramatically, was expected to be the redeeming feature of the current season. But Alfred Piccaver, scheduled for the title role, fell ill, and the premiere had to be postponed. The date is not yet set, but things are complicated by the fact that Strauss himself (who is to conduct it) will probably be on leave from the middle of April, and so will several singers cast for the leading roles. Clemens Krauss, than whom few operatic directors are more clever and resourceful, will probably find a way out of

the difficulty; but his is not an enviable job just now.

CONCERTS WELL ATTENDED

Happily there is a brighter reverse side to every medal. There are undoubted signs of the concert life picking up. A large number of recent concerts have been hugely attended of late. Wilhelm Backhaus for one, a leader among Vienna's own pianists, drew a full house for his Beethoven recital, and again cheered the hearts of those in quest of music at its finest and ripest. Needless to say, "Jack Hylton and his Boys" as they are now billed, drew a capacity audience of jazz and gramophone fans, and enthusiasm soared high. Meanwhile Cortot and Thibaud were playing next door to small audiences, which inspired melancholy comment from old-timers. Enrico de Franceschi, a young Italian baritone, who impressed Vienna when he sang here with an Italian troupe earlier in the fall season, came back in concert; there were not many there, but they were so electrified by his Italian "brio" that Franceschi is reasonably sure to have a full house when he returns. Heinrich Schlusnus, his German colleague of the bel-canto baritone register, had a good audience and was much liked.

NEW STARS

Among the most distinctly successful artists to visit Vienna this season was Henri Temianka, that young violinist of the mixed pedigree, who is Polish by extraction, British by passport, and cosmopolitan by musical and personal inclinations. Temianka debuted in a small hall which was barely half filled, but his fame and success spread so rapidly that only a week later he had the satisfaction of seeing Vienna's biggest hall, the Grosser Konzertsaal, virtually full for his second recital. Temianka's musicianship, his fine tone and perfect technic were qualities that Vienna was quick to grasp. Earl Fox was his excellent and sympathetic accompanist.

Another concert to rank justly among the events of the season was the return recital, after several years of absence, of the Greek singer, Alexandra Trianti. Pessimists have it that the subtle art of Lieder singing is dead since the days when Elena Gerhardt, Julia Culp and Lula Mys Gmeiner were in their prime. True, perhaps, that Germany has produced few (or no) really great interpreters of German songs of late. In Alexandra Trianti, Greece puts Germany to shame. She has the culture, the finish, the insight and the style for Lieder. Her Beethoven and Schumann (*Liederkreis*) were perfect gems. Hers was a tremendous success.

RISEING ARTISTS

Two girl pianists impressed Vienna: Lili Krauss, the temperamental Hungarian, who was not a stranger to Vienna, and Jeanette van Geelen. The latter—again a cosmopolitan: Dutch by name, Spanish by birth and American by affiliation—is a rare avis among the young pianists of the day. She played a formidable program and was no less admirable in the late Beethoven than in Bach, Chopin and Liszt. Her career will be well worth watching.

Two singers, Lissie von Rosen, a young Scandinavian, glorious of appearance, well gifted vocally, though not quite ripe for the task of filling a program of her own, and Malcolm Davidson, a young Scotch-



HENRI TEMIANKA AT VIENNA.

The brilliant young violinist in front of the big poster announcing his first appearance in the Austrian capital.

man, consummate musician, serious, purposeful artist, intellectual man. We have heard him before and were able to judge his great vocal progress. Certain smaller technical shortcomings should be overcome soon. He is an interesting figure of the concert stage. PAUL BECHERT.

Weinberger's New Opera Has Successful Premiere

Composer of Schwanda Does It Again—Long-Postponed Production Heard in Munich

MUNICH.—Jaromir Weinberger's long-awaited new opera, *Die Geliebte Stimme* (The Beloved Voice) has at last had its first performance at the Munich Opera House. Unusual interest centered in this performance, for Weinberger is the composer of the most successful opera produced in Germany since the war. *Schwanda*, the Bag-Pipe Player, was given several hundred times during the past season in all the chief German opera houses, and has been chosen for the Metropolitan next season.

Riotous anti-German demonstrations in Prague prevented the premiere from taking place as promised last fall; public opinion in Germany passionately demanded the cancellation of all performances of works by Czech-Slovakian composers and dramatists. Now that the excitement has calmed down, Weinberger's novelty can see light.

HER SWEETHEART'S VOICE

The composer has written his own libretto to this three-act opera, taking his story from a novel by Robert Michel. A peasant girl in a little village of Bosnia hears a man singing far away in the twilight, and is so fascinated by his voice that she overcomes many difficulties, finds out the unknown singer, and marries him.

The chief interest of the plot, however, lies more in its local color than in its story. The half Oriental milieu of the strange, out-of-the-way country of Bosnia-Herzegovina is musically utilized by the composer with great skill; the curious and beautiful folk-lore of the Balkan districts is employed very effectively, so that the music, more than the dramatic action, is the outstanding feature of this opera.

The excellent performance was conducted by Hans Knappertsbusch, the principal parts being sung by Fritz Krauss, the fine Munich tenor, and the charming Elizabeth Feuge, both of whom received unqualified praise. The opera was given a cordial reception by a delighted audience, and will certainly soon be heard in all the chief opera houses in Germany. H. L.

JACOBO IN TRIESTE

The following comment from the *Gronache D'Arte* of Trieste is an echo of Clara Jacobo's success there, prior to her coming to this country to fulfill her engagement with the Metropolitan Opera:

"For the first time, the people of Trieste had the privilege to hear and admire the marvelous voice and art of Clara Jacobo, the passionate interpreter of Leonora in *Forza del Destino*. It can be affirmed that the Verdi opera found in the celebrated artist a great vital voice by which the public was aroused to great enthusiasm."

Another Italian daily, *Corriere Di Milano*, bemoans the fact that Miss Jacobo will not appear this season at La Scala due to her engagements with the Metropolitan.

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(Continued from page 5)

PAUL ROBESON IN RECITAL

Paul Robeson, Negro baritone, gave a recital before a capacity audience in the Metropolitan Opera House on March 24, under the auspices of the Alpha Kappa Alpha Sorority.

His program consisted largely of Negro spirituals, in which he excels, but other numbers were also notable. The second group consisted of O Isis und Osiris by Mozart, Die Ehre Gottes aus der Natur, by Beethoven, Purcell's Passing By and Ich Grolle Nicht by Schumann. Two Russian composers were also represented in Borodin's A Dissonance and The Captive by Gretchaninoff.

Mr. Robeson's singing of the nine spirituals programmed and from five to six encores, were the high spots of the evening. He was obliged to repeat Water Boy, which was sung with a wealth of pathos, while his singing of Old Man River noticeably moved his listeners. The audience was wildly enthusiastic and recalled the singer many, many times.

Special mention is due Lawrence Brown, who accompanied Mr. Robeson beautifully and supplied a tenor obligato to some of the songs. Several of the spirituals were arranged by Mr. Brown also.

WILLEM VAN DEN BURG IN RECITAL

Willem Van Den Burg, first cellist of the Philadelphia Orchestra, appeared in recital in the Academy of Music Foyer, on March 25, assisted at the piano by his sister, Denise Van Den Burg.

The program opened with the Bach Suite No. 1, unaccompanied. This was splendidly played, the tone in the Sarabande being of particular beauty. Following this came the sonata for cello and piano by Hure. This attractive modern number was brilliantly performed by both cellist and pianist. Much enthusiasm was manifested by the audience at the close of the sonata.

The second part of the program began with the Debussy sonata, which is very intricate and difficult. It was excellently played by Mr. Van Den Burg and his talented sister, but it is much less interesting than most Debussy. Arioso by Bach received a fine performance, as did also two numbers by Abram Chasins—Nocturne, a charming composition, and Humoresque Hebraique, a snappy and clever bit, which was so popular that it had to be repeated. Ravel's Habanera had to be repeated. In

Faure's Papillon the soloist revealed extraordinary facility and lightness. Two encores were given in response to the hearty applause.

Miss Van Den Burg exhibited good tone and technic throughout.

PHILADELPHIA GRAND OPERA COMPANY

The Philadelphia Grand Opera presented Bizet's opera, Les Pecheurs de Perles, at the Academy of Music on March 26, with a fine cast.

Josephine Lucchese sang the part of Leila, John Charles Thomas was the Zurga, Ralph Errolle was Nadir and Ivan Steschenko, Nourabad. Miss Lucchese is always a favorite here and this performance was no exception, although she has been heard in roles more suited to her voice. However, she sang the arias and duets with fine intonation and quality.

John Charles Thomas carried the largest share of the honors of the performance, was in excellent voice, and interpreted the tragic part with all his familiar artistry. The first scene of the last act was superbly done by both Thomas and Lucchese, reaching great dramatic heights. Ralph Errolle was at his best in the duets, which he sang very well. Ivan Steschenko was an impressive high priest, and sang with great resonance and dramatic fervor.

Eugene Goossens conducted admirably, not the least of his triumph being his excellent training of the chorus, which did some of the best work of the season. The incidental dances by the Corps de Ballet were beautifully done. The scenery and lighting effects were much admired and applauded.

PHILADELPHIA CHAMBER STRING SIMFONIETTA CELEBRATES ITS SIXTH BIRTHDAY

The Women's Committee of the Philadelphia Chamber String Simfonietta celebrated the Sixth Birthday of that enterprising and artistic string orchestra by a reception in the Clover Room of the Bellevue-Stratford Hotel on March 18, following the very important concert of contemporary American music by the "Simfonietta" in the ball room.

The guests of honor were Madame Maria Koussévitzky, soloist at the concert, Ossip Gabrilowitch, Arthur Shepherd, whose Triptych for soprano and string orchestra had been performed at the concert and who came on from Cleveland for Simfonietta and Wozzek, and the popular conductor of Simfonietta, Fabien Sevitzy. Those receiving in the line with the guests of honor were Mrs. Edward Garrett McCollin, president of the Women's Committee, Mrs. Gideon Boe-

ricke, president of the Simfonietta, Mrs. Harold Ellis Yarnall, honorary vice president, Mrs. Horatio W. Parker, president of the New York committee, and Miss Ellen Winsor.

Several hundred guests accepted the invitation, and the Clover Room was crowded with a brilliant group of well known Philadelphia musical professionals and amateurs.

RECITAL AT PENN ATHLETIC CLUB

The artists appearing before the Penn Athletic Club Musical Association on March 22 were Maria Kurenko, Russian soprano, and Mario Chamlee, well-known tenor.

Mr. Chamlee opened the program with songs by Duparc, Paladilhe, Schubert and D'Albert, all of which were well sung, especially the J'ai dit aux Etoiles by Paladilhe, and Schubert's Am Meer. A later group consisted of Drink to Me Only, The Lighted Swain, by Wilson, The Last Hour, by Kramer, and John Alden Carpenter's Serenade. Many encores were demanded by the enthusiastic audience, as Mr. Chamlee was in fine voice, investing his songs with all the beauty of tone for which he is known, and interpreting them with that necessary sense of the dramatic.

Mme. Kurenko's first group included Mio caro bene, by Handel, Serenade Toscane, by Faure, Passetipied, by Delibes, arranged for voice by Aslanoff and dedicated to Mme. Kurenko, and Mozart's Alleluia. This popular soprano has a voice of good quality, which she uses with great agility. Her charming personality is another big asset, by which she captures her audience instantly. Her second group was composed of an Aria from the opera, Snegourochka by Rimsky-Korsakoff, How Sweet the Place, by Rachmaninoff, Twenty-Eighteen, by Deems Taylor, Ladouchki, by Strimer (dedicated to Mme. Kurenko), and the brilliant Bolero from Vespres Siciliennes, by Verdi. Numerous encores followed.

Two operatic duets were also featured on the program—one from La Traviata, and one from La Boheme, the latter closing the program very happily.

Pierre Luboshutz was at the piano for Mme. Kurenko, and Rudolph Thomas for Mr. Chamlee.

Coe Glade Thrills Memphis

Honors of the Chicago Civic Opera Company's performance of Thomas' Mignon in Memphis, Tenn., went to Coe Glade, who had the leading role, according to the reviewer for the Memphis Evening Appeal,

who found her marvelous, charming and exquisite. That her voice is rich and beautiful, of superb texture and finish, and ranges from the most delicate pianissimo to a volume which causes one to marvel that so small a body can produce so much was also the opinion of this same writer, who said further that throughout the evening she evoked the keenest approval from the audience and scored a triumph in the part.

Metropolitan Centers Adopting Civic Music

Dema E. Harshbarger's campaign of music for the masses has found a response in many cities at first thought to be too metropolitan for this plan. Civic Music Associations are now functioning in Chicago, St. Louis, Milwaukee, Indianapolis and other centers which have long had symphony orchestras and concert enterprises, and in which music promotion was thought to have reached the point of saturation before the coming of the Civic Music Idea.

Oak Park and Evanston, residential suburbs of Chicago, and both within half an hour's commuting distance of the loop concert halls, have Civic Music Memberships which tax the seating capacities of their largest auditoriums. Indianapolis has an organization of nearly two thousand, and a waiting list. In the latter city the leading impresario went bankrupt just prior to the forming of the Civic Music Association, and proclaimed that interest in music was dead.

Miss Harshbarger recognized the fact that hunger for music is innate, and she proceeded to arouse it. She debunked the idea that music is high-brow and that it belongs to an intellectual and social minority. She has maintained that the music of the masters is as common property as the Star Spangled Banner. As a result, the public has taken to Civic Music just as it took to Carnegie Libraries and Ford motor cars.

The whole working of the Civic Music Plan is democratic. Anyone may join, and there are no reserved seats for the artist concerts. The plumber and his family sit side by side with the bank president and his family. A committee selected by the membership of the Association chooses the artists. Men who used to be dragged to concerts by their wives are now ardent supporters of Civic Music. When the Association opens its membership to newcomers every season they give their time and energy to the cause.

Next season two hundred towns and cities of the United States will have Civic Music.

MUNICH FESTIVALS



INTERIOR VIEW OF THE PRINCE REGENT THEATRE

1931

OF THE BAVARIAN
STATE THEATRES

JULY 18th

to

AUGUST 25th



INTERIOR VIEW OF THE RESIDENCE THEATRE

RICHARD WAGNER:

The Mastersingers of Nuremberg..... July 18, 31, Aug. 14, 19
Lohengrin..... July 29, Aug. 15
Parsifal..... July 27, Aug. 5, 17
The Ring of the Nibelungs..... July 20, 21, 23, 25, Aug. 7, 8, 10, 12
Tristan and Isolde..... Aug. 3

W. A. MOZART:

The Marriage of Figaro..... July 19, 30, Aug. 18
The Magic Flute..... Aug. 1, 11
Così fan tutte..... July 22, Aug. 4
Don Giovanni..... July 28, Aug. 6
Idomeneo..... July 24, Aug. 13

RICHARD STRAUSS:

Der Rosenkavalier..... Aug. 23, 25

HANS PFITZNER:

Palestrina..... Aug. 21, 24

CONDUCTORS: Hans Kappertsbusch, Paul Schmitz, Leo Blech, Egon Pollak, Dr. Richard Strauss, Dr. Hans Pfitzner

SEATS:

For the Wagner Performances, from 15 to 25 Marks
For the Mozart Performances, from 6 to 40 Marks
For the Strauss and Pfitzner Performances, from 5 to 15 Marks

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De Lara Coaching With Mme. Garrigue

Hector De Lara, baritone, who has been successful with several opera companies and in concert, has studied voice and repertoire with Esperanza Garrigue in New York for two seasons. A Mexican by birth, Mr. De Lara was educated as an engineer. He was living in Los Angeles when it was discovered that he possessed a voice of unusual beauty, and he was advised to prepare for an operatic career. After successfully appearing in opera on the coast, the young baritone came to New York, where, under Mme. Garrigue's guidance, he has further developed his art.

Besides his appearances in opera in Los Angeles in 1928, Mr. De Lara has been identified with the French-Italian Opera Company (1929-30), and the Royal Opera Company at the Italian Theater, New York, and the Puccini Opera Company (1930). He was chosen to sing the leading baritone role in La Forza del Destino in Dr. Frank Nagel's Analysis of Verdi's Operas. He also appeared with La Argentina in one of the Plaza Artistic Mornings, a concert course which featured Bori, Ponselle, Zimbalist and others.

March 24, Mr. De Lara made his first appearance with the Opera and Concert Guild of New York. This organization was conceived and put before the public by Mr. and Mrs. Wheatcroft, the acting being taught by Agnini of the Metropolitan Opera Company. At the March 24 presentation, Mr. De Lara sang Count Gil in Wolf-Fer-



HECTOR DE LARA

ri's The Secret of Suzanne (in English) and Simeon in Debussy's L'Enfant Prodigue (in French). Mr. De Lara has been coached in French diction by Maurice La Farge at the Garrigue Studios; and at the same studio he has been coached by Paul Eisler and Anca Seidlova. Mrs. Wheatcroft has also given him special training.

Another artist from the Esperanza Garrigue Studios is Fred Clemens, tenor. Mr. Clemens was offered a part in L'Enfant Prodigue, his voice being considered ideal for the role, but illness prevented his accepting.

Organ Stop Control Simplified

John Carlyle Davis, well known as composer and pianist, is also an inventor. He has just been granted a patent upon a device which simplifies manipulation of organ stops by the player. This device consists of a bar running across the organ console just below and in front of each keyboard. It is like the space bar of a typewriter, and acts upon an electrical contact that automatically changes the stops. The combinations of stops are all set beforehand by the organist, as they are in any modern electrical organ. The Davis improvement consists of substitution of the "space-bar" for the familiar pistons, and of automatic rotation of the desired registrations instead of numbered pistons.

Oscar Seagle Artists Busy

Ruth Peter, an artist from the Oscar Seagle studios, is making a successful concert tour in Europe, having already sung in Riga, Warsaw, and cities in Germany. She will sing the spring opera season in Toulouse, France, in the French and Italian repertory.

Oliver Smith is singing regularly on the Jack Frost radio hour and others, and Ruth Cummings has made recordings for radio, being also featured on the Mutt and Jeff Hour. Francis Luther is now a member of The Revelers. Hubert Hendrie, Frank Hart and Ted Roy are other Seagle artists who are fulfilling many engagements these days.

Laros Concludes Tour

Earle Laros, well known pianist, recently brought to a close a tour which included appearances in Bethlehem and Easton, Pa.,

and in Washington. This tour represented Mr. Laros's first activities this season as a recitalist, his duties as conductor of the Easton Symphony Orchestra having occupied so much of his time that piano dates had to await their turn. Mr. Laros presented a program of unusual interest, including music of the pre-classic period, the Bach capriccio on the departure of a beloved brother, modern compositions by Albeniz, Debussy, Ravel and others, and pieces by Schumann, Brahms, and Chopin. Mr. Laros was enthusiastically received by both audience and press in every city of his itinerary.

Estelle Lieblich Studio News Items

Jessica Dragonette was the featured soloist at a successful concert given at Hartford, Conn., on February 22. She was assisted by the Revelers Quartet. Jane Carroll, soprano, was engaged to sing the part of Huguette which she originally created in the Vagabond King in Newark N. J., during the week of March 16. Frances Sebel, soprano, was engaged to give a concert at the Y. M. C. A. auditorium at Greenwich, Conn., on March 13. She gave a costume recital on March 21 for the Bronx Settlement Music School.

Patricia O'Connell, soprano with the Little Theatre Opera Company, gave a successful recital on February 14 at the Hessians-Hill School at Harmon, N. Y. Sonia Winfield, soprano, sang the role of Micaela in Carmen given by the Popular Civic Opera Company on February 27 at the County Centre in White Plains under the auspices of the Lions Club. Betty Poulus, contralto, gave a successful recital on March 3 at the Lutheran Church of Our Saviour in Jersey City.

Dorothy Githens, soprano, was one of the soloists at a concert given in Philadelphia by the Deutsch-Ungarischer Männerchor. Maude Runyon, mezzo-soprano, was the soloist at the Roxy Theatre during the week of March 6. Helen Drecktrade, soprano, was one of the soloists at an orchestral concert at the State Street School auditorium, Hackensack, N. J., on March 4.

Ruth Hearin, soprano, was one of the soloists at a concert at the Murray Hill Hotel on March 1, and Pearl Headford, Georgia Standing and Maude Runyon were the soloists on March 8. Nadine Ray, Ruth Hearin, Maria Tover and Claire Saxon were the soloists over Station WHAP during the month of March on the Jewish Federation Hour.

All of the above are products of the Estelle Lieblich studio.

Alberto Jonás Speaks in New Concert Hall

On March 28 Alberto Jonás, piano virtuoso and pedagogue known the world over, gave a lecture recital in the new concert hall built by Carl Fischer in the Carl Fischer Building, Cooper Square. He was assisted by one of his brilliant artist-pupils, Elizabeth Hipple.

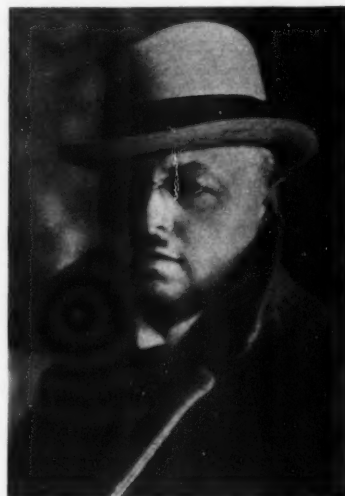
For three-quarters of an hour Mr. Jonás held his hearers enthralled by his authoritative and interesting comments on piano playing and on piano teaching. He told the audience how his now famous Master School of Piano Playing and Virtuosity, on which sixteen of the greatest piano virtuosos have collaborated, was first conceived, then worked out and finally brought to its present shape; the difficulties he had in being allowed to take his huge manuscript with him when, on account of the war, he left Berlin which had been his home; the artistic, lofty spirit shown by Carl Fischer, Inc., the editors of the Master School, when they undertook the publication of this monumental work, fully believing that, because of its seven books and the unavoidably high price, they would suffer considerable financial loss; the most extraordinary success that greeted the Mas-

ter School when it came out, exhausting the first edition in less than three months, necessitating a second edition, then a third, then a fourth, a fifth being due soon. All this was explained by Mr. Jonás in a vivid, pleasing manner. His illustrations at the piano consisted of Etudes of Cramer, played as certainly few pupils will ever succeed in playing them, of two Preludes and Fugues of Bach, a sonata of Beethoven, etc.

The climax, however, was reached when at the end of Mr. Jonás' talk, Miss Hipple, a twenty-four-year-old girl, and assistant to Mr. Jonás in Philadelphia, whither the eminent musician journeys once a week, played the Concerto in A minor of Paderewski with such brilliancy of technic, beauty of tone and depth of expression as to arouse the very select and musical audience to demonstrations of greatest enthusiasm. Mr. Jonás played the orchestral accompaniment on a second grand piano.

Dr. Oscar Bolz and Elsa Bolz-Salvi Teaching Lamperti Method in Berlin

Two distinguished pupils of the famous Lamperti, Dr. Oscar Bolz and his wife, Elsa Bolz-Salvi, opened a studio in Berlin, Germany on April 1, where they are teaching singing according to the method of their great teacher and preparing singers for the opera and concert stage. Both are ideally qualified to coach students in style, repertory



DR. OSCAR BOLZ

and operatic tradition, as they have had many years of experience as opera singers. It is the avowed purpose of these two artists to accept as pupils only real voices and talents.

Dr. Bolz was for many years leading tenor at the Stuttgart Opera and the Berlin Staatsoper, and has made innumerable guest appearances in Germany, Italy, France, Holland and Hungary, singing the German, Italian and French repertory. In Paris he sang the role of Herod in Richard Strauss' Salome, under the composer's direction, and subsequently he sang the role 400 times all through Europe.

During the past three years the tenor has also acted as agent for operatic artists, bringing the leading members of the German Grand Opera Company. Among these were: Ottilie Metzger-Laternmann, Fraulien Baumer, Johannes Sembach, Gotthold Dittler and others. He also negotiated the contract this season of the distinguished Wagnerian conductor, Max von Schillings. He is at present the representative of Lauritz Melchior, Wagnerian tenor of the Metropolitan Opera Company. Through his managerial activities Dr. Bolz has many valuable connections, especially in Germany, and is in a position to place gifted pupils in lucrative positions.

Mme. Bolz-Salvi is a dramatic soprano with years of operatic experience, chiefly at the Dresden and Stuttgart operas. She has been teaching for ten years in Berlin.

Grace Divine Under Friedberg Management

Grace Divine, contralto of the Metropolitan Opera Company, has signed a contract to be under the exclusive management of Annie Friedberg for the next few years. Miss Divine, whose beautiful voice and charming personality are well known, will be heard extensively in concerts before the opera season. She has been reengaged for the Metropolitan next winter.

Mme. Aksarova Sails for Europe

Valentina Aksarova, Russian soprano, sailed for England on April 28 to fulfill some important engagements abroad in opera and recital. Mme. Aksarova will return to America next October.

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AUSTIN CONRADI

Louise Arnoux Sings "Avec Mes Sabots"

The old French marching song, *Avec Mes Sabots* (With My Wooden Shoes) seems applicable to Louise Arnoux, who sings this and other folk ballads so enchantingly, for she certainly has been "on the march." She always is a welcome annual visitor in the French districts of Canada, where her au-



LOUISE ARNOUX

thentic renditions and costumings of the beautiful French folk tunes are most particularly popular. Recently again Madame Arnoux appeared in both Montreal and Quebec, as well as smaller French-Canadian towns, winning brilliant acclaim.

Just prior to her Canadian tour she achieved recognition of a high order on her appearance in Cleveland at the Museum of Art. James Rogers, of the Free Press, compared her with Yvette Guilbert. Madame Arnoux makes one more trip this season, appearing in Evanston, Chicago, Cincinnati, and in several schools in the middle west, before leaving for Europe, where she will appear in Paris, Monte Carlo and other places on the Riviera.

Fiqué Studio Recital

The eleven instrumental and vocal numbers making up the program of March 18 at the Fiqué studios, Brooklyn, contained several special features. Frida Paustian, composer, was represented by her vocal number, *Do You Remember*, sung by Ruth Sattler, with violin obligato by Prof. Timmermann; the composer bowed her thanks for both performance and applause. Beethoven's *Turkish March* was played as a piano trio by Florence Porter, Lillian Huessler and Prof. Riesberg, the unusual combination making effect. Miss Huessler and her instructor also played *La Baladine* for two pianos, a brilliant selection. Mildred Kennedy and Barbara Eckels distinguished themselves in their operatic arias and songs. Bessie Ellen Isenberg is a violinist of promise, and Louis Schmidtchen has already accomplished much on his violin. Pianists Anna Laukuf, Rita Farrell and Alice Ratiner all have talent, the last named playing with brilliancy. Violin accompaniments were by Josephine Lipp Chott and vocal accompaniments by Katherine Noack Fiqué. The roomy studios, hallway and stairs were crowded. Refreshments followed.

Merry Madrid, Carl Fiqué's last operetta, is scheduled for a memorial performance at the Brooklyn Academy of Music, May 12.

Anne Roselle Sails for European Engagements

Anne Roselle, Hungarian soprano of the Philadelphia Grand Opera Company, who made such a success in *Wozzek*, has just sailed to fulfill her engagements in Europe. Miss Roselle will sing in Budapest, Dresden, Bayreuth, and Paris before she returns for her season with the Philadelphia Grand Opera Company next year. These engagements which Miss Roselle is now filling, were postponed in order that she might remain in America to create the role of Marie in the American premiere of *Wozzek*, which was presented by the Philadelphia Grand Opera Company on March 19, with Leopold Stokowski conducting.

Tri-Cities Civic Music Association a Huge Success

An audience which crowded the Mattiesen Auditorium at La Salle, Ill., on March 4, was, according to the critic on the Daily News-Herald of that city, well repaid by one of the finest concerts ever to be presented under the auspices of the Tri-Cities

Civic Music Association. Several hundred members of out-of-town Civic Music Associations throughout Northern Illinois were in attendance and were loud in their praise of the soloists, Beatrice Harrison, cellist, and Moissaye Boguslawski, pianist.

Opera in Antwerp

ANTWERP.—The city of Antwerp boasts of two opera houses for its bi-lingual music-lovers; the French Opera, where the traditional *Faust*, *Thais*, *Louise*, *Si j'Etais Roi*, *Habanera*, *Rigoletto*, *Aida*, *Cavalleria*, *Pagliacci*, *Traviata*, *La Navarraise* and new works by Belgian composers are presented, and the Royal Opera Flamand (both subsidized by the city and government) which confines itself to the works of Richard Wagner, Mozart, Strauss, Wolf-Ferrari, intermingled with performances of lighter Viennese operettas, all sung here in Flemish.

A recent performance of Mozart's *Magic Flute* was a revelation as far as mise-en-scene was concerned, and the writer has witnessed performances of this work in Salzburg, Berlin, Vienna and even at the Metropolitan and cannot recall that any surpassed the production at the Royal Opera Flamand. The orchestra was in the very capable hands of Conductor Schrey, who is well steeped in the traditions of Mozart music and the artists were all very acceptable. A full house showed its appreciation by long applause. The writer had never seen Wolf-Ferrari's *Sly*, recently revived, but found this work very interesting indeed. Although the action in the first act is a bit tedious and the music seemed disjointed the second and third acts abounded with a melodious score and beautiful singing, especially the closing duet at the end of the second act. The first act reminds one forcibly of the closing act of the *Jewels of the Madonna* (well known to opera-goers of New York and Chicago), since its story and locale are similar; and while one often heard strains and phrases of the *Jewels* in the orchestral accompaniment much new and original music was written. This work is quite popular here and is to be repeated several times before the close of the season. About the middle of March a festival season will be given presenting *Tannhauser*, *Rosenkavalier*, *Tristan*, *Fidelio*, etc., with artists who are well known in America, such as Alexander Kipnis, Lotte Lehmann, Walther Kirchhoff, Karl Nissen, etc. D.

Ann Luckey a Versatile Artist

When Ann Luckey, soprano, gave her New York recital at the Barbizon-Plaza on February 6, she was well received by the press and public alike. She has sung, however, in many cities in the United States and Canada, and has had an unusually large num-



ANN LUCKEY

ber of reengagements, which is the best proof of her success.

Some time ago she became interested in the delightful old peasant folk songs of the different European countries, and has spent a great deal of time in studying them in Scotland, Italy, Russia, England, France and Spain. Due to her knowledge and understanding of these native folk songs and her

delightful and intelligent rendition of them, she is invariably asked to sing a few whenever she appears. When the program committee for the Old Folks Relief fund heard that she was in New York, they immediately asked her to sing at the Gala All-Star Performance which was held January 28 at Mecca Auditorium, New York. By special request she sang a few Gaelic folk songs on this occasion.

Miss Luckey spent part of last summer with Albert Roussel, the well known French composer who lives just outside of Paris. She sang four of his songs at her New York recital. They were artistically sung by this talented vocalist and well received by her enthusiastic listeners.

Cherniavsky Trio's Success in Mexico

No group of artists has ever visited Mexico and received the royal welcome accorded to the Cherniavsky Trio, who have just returned to the United States after a most successful series of six concerts in Mexico City, and three in Guadalajara. The Trio has a host of friends and admirers in Mexico, and mere announcement of a concert means a capacity house.

They had intended giving only one concert in Guadalajara, but the ovation tendered them at the first concert caused a demand for two more appearances. After the concert on March 25, their first in Guadalajara, they were given a unique welcome. In the corridor of the Old Degollado Theater, all the men who had been in the audience were waiting for the artists. When they appeared the applause was deafening and they were almost carried to their waiting car. Their manager, Mrs. Hallett Johnson, trailing along in the rear, was almost "mobbed" during the demonstration. S.

Sigma Alpha Iota Note

Epsilon-Epsilon, New York alumni chapter of Sigma Alpha Iota, national music fraternity for women, held a meeting recently at the home of Mrs. M. D. Jackson, at which Mrs. Rosalie Heller Klein, president of the New York Matinee Musicale, was the guest speaker. A program by Florence Boycheff and students from Columbia University, members of the Alpha Theta chapter, was an added feature. Epsilon-Epsilon is enjoying an active season. Meetings are held regularly, and an invitation to attend is extended to all members of Sigma Alpha Iota in New York. Evelyn Speakman is president of Epsilon-Epsilon, and Mrs. Philip Humphrey, secretary.

Beatrice MacCue to Feature Forsyth Composition

Josephine Forsyth's musical setting of *The Lord's Prayer* will be sung by Beatrice MacCue, April 13, at the Presidents' Day Reception given by the Daughters of Ohio at the St. Regis, New York. Miss MacCue's program will include *Sans Toi* (d'Hardelot), *Sea Dreams* (Metcalfe) and *The Lord's Prayer*. H. Charles Pantley will be at the piano.

Damrosch to Conduct at Hollywood Bowl

Walter Damrosch, who has not appeared publicly as symphony conductor for two years, will return to this role during the summer, conducting a number of concerts at the Hollywood Bowl, beginning July 7. While on the coast Mr. Damrosch will also direct several summer concerts in San Francisco and San Mateo.

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Chicago Paulist Choristers' Annual Concert

Eighty-five men and boys of the well known Paulist Choristers will give the twenty-eighth annual concert at Orchestra Hall, Chicago, on the evening of April 30. The proceeds of the concert will go to the



De Guelde photo
FATHER EUGENE O'MALLEY

support of the summer camp at which the choirboys are guests of the Paulist organization every year.

Father Eugene O'Malley, director of the choir, himself once a boy soprano in the choir, has announced that a part of the proceeds of this year's concert also will go to a fund he is creating to support a resident choir school, at which singers and choir-masters can be trained. Already seventy Chicago choirmasters gather every Saturday for a lesson directed by Father O'Malley.

At the summer camp, boys, most of whom otherwise could not afford any sort of summer vacation, are given more things to make their summer happy than some millionaires have. Everything, even to the cost of expert medical attention, is paid for by the choir out of the fund created by the annual concerts at Orchestra Hall. The boys are organizing baseball and swimming teams, meanwhile continuing rehearsals for what they expect to be their biggest concert so far.

Father O'Malley has selected a 13-year-old North Side boy, who has been with the choir a comparatively short time, to make his debut as soloist with the choir this year. The boy is John Goodman, expert boxer, baseball player and marbles champion—anything but the popular conception of an exquisite singer, but possessed, nonetheless, of a remarkable voice.

Critics Acclaim Barre-Hill "A Genius"

Following the close of his season with the Chicago Civic Opera Company at home and in Boston, Barre-Hill had many concert engagements booked for him by the Civic Concert Service. He has been acclaimed an ideal concert artist, who has an exceedingly good voice which can go to the heights in soft tones or deepen to heavy, vibrant depths; his voice is flexible, and he is able to inject feeling and dramatic ability into it as he sings, in the words of the critic for the St. Petersburg, Fla., Times. In St. Petersburg he established himself in the hearts of a capacity audience as the genius which others have proclaimed him to be, ac-

cording to the writer for the St. Petersburg Independent.

The concert that he gave at Monroe, La., left pleasant memories in the minds of the audience, and his wonderful baritone voice will echo through the year, in the opinion of the News-Star critic there, who also predicted that in a few years to come this young baritone of twenty-five years will no doubt occupy the much coveted position at the very top. That he gives excellent promise of being heard from as a no-uncertain artist in America's musical future, that he delighted a large audience in a program of a range that exactly suited the suavity and resonance which are the distinguishing characteristics of his voice, was the opinion of the Monroe Tribune music reviewer.

David Barnett Active

Music lovers who were unfortunate enough to miss David Barnett's recent Carnegie Hall recital, had a second opportunity to hear him when he played two movements from the Beethoven Sonata in E minor on the Keys to Happiness hour over station WEA, March 14. This program was broadcast over the National Broadcasting chain, embracing such far points as Toronto, Canada, Tampa, Florida, and Denver, Col.

David Barnett's recent recital was his third annual New York appearance, and the unanimous opinion was that he again confirmed the splendid impression he first made that he is an outstanding musician, possessed of a superb technique, subtle and sympathetic interpretive ability, and an unusually profound concentration. The New York Telegram praised his ample technical resource, rich dynamic scale and acute sense of rhythm and accent. The New York Sun lauded his fine keyboard facility, range of dynamics and color, his keen powers in analyzing and interpreting a composition. His playing was a clear exposition of the music on broad lines, forceful, melodic, cleanly phrased and unblurred by pedalling, said the New York Times.

The latter part of January, David Barnett appeared as soloist in a pair of concerts with the St. Louis Symphony Orchestra, under the direction of Vladimir Golschmann. His performance of the C Major Concerto of Beethoven, for which he prepared his own cadenzas, was enthusiastically received by the large audience. In addition to his pianistic ability, David Barnett is well known as a teacher, lecturer, composer and program annotator. A novel and interesting feature of his New York recitals is his careful preparation of program notes.

Vera Nette Artist-Pupils Busy

Vera Nette's artist-pupils are enjoying their usual success. The following are a few of the activities of pupils from her studio and from the New York College of Music where she has been connected with the voice department for the past eight years: Guy Moore, tenor, on tour with The Student Prince, a Shubert production; Elaine Melchior, soprano, singing in Nina Rosa; Winifred Welton, soprano, soloist at the Caldwell, N. J., Methodist Church, and also guest artist at the Verona, N. J., Methodist Church, March 15; Ruth Clayton, so-

prano, youngest pupil of Miss Nette, who sang at the Grand Central Palace at the New York College of Music junior concert; Consuelo Cooley, soprano, soloist at St. Mark's Church, Jersey City, N. J.; Pauline Spitzer, soprano, who appeared at the S. K. Lodge concert at Pythian Temple on March 15; Wally Darrach, tenor, with Al Katz Orchestra, Hollywood Club broadcast over station WMCA; Al Egelson, tenor, who gave a recital in East Orange, N. J., and Caroline Edwards, soprano, who presented a costume recital in Newark, N. J., recently.

Mme. Herman Devries' Pupils Successful

If it is true that a tree is known by its fruits, it is just as true that a successful teacher is known by the public activities of his pupils. The personality of Madame Herman Devries, her keen understanding of the individuality of each student and her power to develop this into authority that changes a pupil into a professional—these gifts make the Devries entourage more than a studio—it has grown to be considered a stepping-stone to public appearance.

Witness the present activities of a few of her artists: Helen Freund, coloratura soprano, who, it is well-known, went straight to the Chicago Opera Company from Mrs. Devries' tutelage, is now in her fifth year with that organization and is very popular in the company. She has also sung at Ravinia and is with Dema Harshbarger's Civic Concert Service.

Edith Orens, another singer who went to the Chicago Civic Opera from Mme. Devries' hands, is now beginning her third year as leading mezzo-soprano at the Antwerp Royal Opera, besides singing numerous guest performances in Namur Liege and other important Belgian opera-houses. She has also just signed a contract with "His Master's Voice" and has already made two excellent records with the tenor, Fernand Anseau, in duets from Werther and Carmen.

Sara Anne McCabe, soprano, has been engaged by NBC as a regular artist and is also busy at WIBO and KYW radio studios, besides filling other concert engagements.

Virginia Ayer, contralto, has just been reengaged with the Metropolitan Concert Company, of which William Davies, Welsh tenor, is director. The company is booked for a four months tour this summer and has also been very busy with Chicago club engagements, among them being the Executives

Club at the Hotel Sherman; the Moose Lodge Sunday Evening Musicales over WJJD; Hamilton Park Woman's Club, Milwaukee dates, Catholic Woman's League, with future engagements such as the Ideal Club and several radio dates.

Esther Bowker, coloratura soprano, is choir director of Irving Park Baptist Church, has sung as guest with WGN and has a large class at the Gunn School of Music, Chicago.

M. T. and S. Advisory Council to Give Benefit Concert

The Music Teachers and Students Advisory Council, Inc., will give a concert at the Erlanger Theater on April 19 (evening) for the benefit of impoverished music teachers and students. Among the artists thus far secured are: Josef Lhevinne, Frances Peralta, Frazer Gange, Amy Evans, Cornelius Van Vliet, Dorothy Gordon, Alda Astori, Harvey Brown and Sigmund Spaeth.

Dance Recital at Master Institute

A dance recital was recently given at the Master Institute of Roerich Museum, New York, by Mikhail Mordkin and a group of his students. Mr. Mordkin, who was one of the premier dancers of the Diaghileff Ballet and who has toured the world with his own company, is a faculty member of the Master Institute. Dance interpretations were presented to music of Glazounoff, Grieg, Rachmaninoff, Tchaikowsky, Granados, Chopin, Nasze, Rubinstein and others. Mr. Mordkin and his pupils were assisted by the Vladimir Brenner Trio.

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GIGLI—THE MAN, DEVOTED FATHER, AND LOVER OF MANKIND

His Hobbies Are Many and Diversified Including Land Cultivation

Gigli the artist, everyone in the world knows; his glorious voice has gladdened the hearts of young and old, healthy and ill, poor and wealthy, shut-ins and tramps. But Gigli the man, only his most intimate associates have had the privilege of enjoying.

One sunny morning the writer was granted a little visit with the tenor, in his spacious apartment on Fifty-Seventh Street. The large living room of the duplex was filled with flowers, a silent testimony that the tenor had celebrated his birthday a few days previous. As we awaited his arrival we looked about the room and saw many beautiful oil paintings, mostly landscapes. Then, on a lower level, were noticed several drawings, one being a pencil sketch of Mr. Gigli. Scanning them closely we observed the affectionate inscriptions on them signed with the telling name, "Enzo."

Enzo is Gigli's son. He is twelve years old (we learned this from the secretary who courteously tried to entertain us during our wait), and he has a passion for drawing. Already we had an inkling into a side of Mr. Gigli not known by his public; he is a devoted and proud father, as demonstrated by his joy in his son's work.

We knew that there is a daughter, too, for we remembered hearing her play one afternoon last spring. Rina is her name, and, as her mother later explained, she also has a very nice voice. On her are pinned the family's "musical hopes!"

When finally Mr. Gigli entered the room he saw us observing the drawings and his face immediately lighted up and he explained to us that those drawings were Enzo's gift to him. He seemed utterly oblivious of the fact that we were making a close study of him, noting his manner of speech (which to the writer is a sure indication of the quality of mind of the speaker), his facial expressions, which denoted a sensitive and altogether modest person, and his general demeanor. There is a something lovable and boyish about him as accentuated by a slight shyness.

He was perfectly happy as long as we talked about the children, but as soon as we began to speak about him he became restless. No matter what train of thought we

tried to lead him into, he eventually came back to one main subject: his looking forward to going to Italy for the summer where he indulges his one big hobby, a form of real estate. In passing let it also be said that Mr. Gigli is very fond of the movies; secretly he confided to us that he can see as many as three movies a day and still love them. Besides this, he collects stamps, and when not indulging in any of the above mentioned "side lines" he is at home, the devoted husband and father.

Speaking of his so called "real estate hobby" it seems that Mr. Gigli is the owner of about 120,000 acres of land in Italy, these being divided into perhaps thirty estates. These are located in that section of the country from which Mr. Gigli comes, and which is known as Le Marche. One might explain this matter better by saying that the various sections of Italy correspond to what in the states we know as counties.

"While I am the proprietor of this land," the genial Mr. Gigli explained, "it really is in the hands of trusted 'contadini.'" (The writer must explain that "contadini" are the peasant folk of Italy, who till the land and tend the stock.) "These contadini have a direct interest in the property, as they share in the profits of the land. It is up to them to till the soil properly, look after the stock, and make the very best of what they are provided with, as their recompense lies in their success. Half of the profit is mine and half is theirs."

"There is one chief contadino," we were told, "but, of course he has many assistants whom he has to pay and manage. I would say that on each property there are about twenty families. This sort of property owning is called 'mezzadria' (which means sharing) and is conducted only in those sections of Italy known as Le Marche and Toscana."

As Mr. Gigli was telling us about these business deals of his, we could not help thinking to ourselves what a valuable institution this "mezzadria" is. There is nothing in the world which stimulates good work as does personal interest in the undertaking, and the writer doubts if any of those contadini ever fail to produce the very best

crops of every season. Here in America such an undertaking might come under the classification of "part ownership"; but call it what one will, it can only spell success. Such is the psychology of all success, and Mr. Gigli is very wise in indulging in it.

We gathered from our talk with the tenor that during the summer he visits each estate individually, and, in fact, spends some time overseeing the work which has been done, getting a report on the stock and land products and adding new supplies. We can imagine how Mr. Gigli must be loved by those



THE GIGLI MEDAL.

which was presented to the tenor by members of the Metropolitan Opera Chorus on the occasion of his celebrating ten years' association with that company. The inscription on the medal reads: "To Beniamino Gigli, the glory of beautiful singing, on the occasion of his ten years with the Metropolitan, From the Massed Chorus." On the reverse side appear the names of the choristers. (Photo by Carlo Edwards)

land workers! He is so gentle, so genial, and his attitude is so kindly. He likes to feel that he is helping others. We know from his secretary that he is goodness itself when it comes to giving to others. No one is ever refused.

Speaking of such things, we know that another hobby of the tenor's are the summer charity concerts which he gives every year in Italy. Any good cause has his support, and he will give his services to it without second thought. We were also told (but not by Mr. Gigli) that the little band in the town from whence Gigli comes is supported by him because at one time the youthful aspirant to fame was a member of it. Gigli loves life, and those who are a part of it. That fact can easily be deduced from

all these little incidents in his life. He is one of "the people," despite his glory. Perhaps his great glory is somewhat due to the fact that he is lovable and kindly.

Opera interests him only insofar as he is connected with it; he is never to be found attending performances of rival tenors for the purpose of criticizing them. "Let them have their success and glory," is Gigli's motto; "I am satisfied with my share." Simple living, home joys, his lands, and—oh yes; another hobby, hunting. He will hunt most anything, but pheasants are his specialty.

For this summer he is especially looking forward to a grand reunion of all his property workers. We can picture him surrounded by his devoted men, a king in the midst of them. Such happenings breathe of old lordship times and days of romance. Gigli is happy in the midst of such an atmosphere, for he is a romantic soul. Often

do we glean this from his singing, but more often must it be obvious to those who surround him in his daily living.

As our conversation progressed Mrs. Gigli entered the room to greet us; she is a lovely creature with a shock of golden hair. We noticed she was quite excited for suddenly she turned to Mr. Gigli and in hurried Italian explained to him that they had nearly lost their dog. The little animal had run away from the person who had taken him for a walk. Alas for us, Mr. Gigli forgot our existence. His whole attention was taken up in thrashing out all the minute details of the unhappy escapade. It was useless to attempt any other conversation; we had lost him in the mesh of his heart strings. M.T.



V. del Cupolo photo

GIGLI AND ENZO,

the tenor's beloved son, who has strong leanings toward art. Rina, his sister, is the musician of the family; she loves to play the piano and to sing. On these two youngsters Gigli lavishes his affection.

Foreign News in Brief

BERLIN'S SUMMER COURSE IN MUSICAL PEDAGOGY

BERLIN.—A course in musical pedagogy for visitors (both German and foreign) will be held in Berlin this summer from June 22-July 4. It will be given under the auspices of the Zentralinstitut für Erziehung und Unterricht and directed by Leo Kestenberg. Members of the course will be given an opportunity of studying at first hand the methods of teaching music at the leading state and private academies. Arrangements have also been made for members to buy opera and concert tickets at reduced prices. T.

INTERESTING NOVELTIES AT RHENISH FESTIVAL

COLOGNE.—Some interesting novelties are promised for the annual Convention of Rhineland Musicians (Rhenish Festival), which will be held in Essen from April 10 to 12. Among them are a Mass for Machine Men, by Bruno Sturme, a sonata for violin solo by Paul Moerfer, which has just been awarded the Beethoven prize, and a Dialogue for wind instruments by K. Roesling. S.

LONDON HOSTESSES REVIVE MUSICAL PARTIES

LONDON.—Mayfair hostesses are clubbing together to revive the fashion of musical parties, the artists' fees being met by private subscription and the price of tickets bought by the guests. Lady Louis Mountbatten's house in Park Lane will be the scene of the first of the series, given by Sir Thomas Beecham and his orchestra. Lady Cunard will entertain for Lotte Lehmann and Elizabeth Schumann, while other parties are being arranged to take place during the season. J. H.

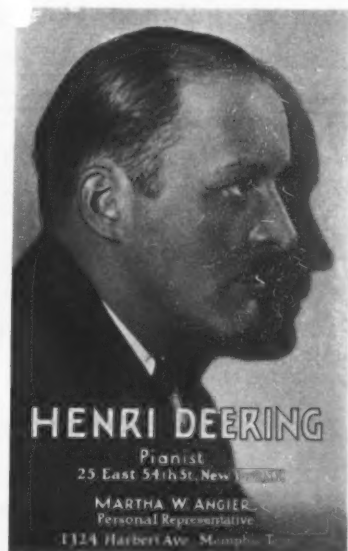
GRAZ OPERA THRIVING

GRAZ (AUSTRIA).—The opera of this, the second largest city of Austria, is perhaps the only one in Europe at present working not

with a deficit but with a handsome profit. Intendant Felix Knüpfer, who took charge of the house at a most critical moment, has achieved sold-out houses and excellent results with a low price policy. The biggest artistic events of the season so far were two guest appearances of Maria Nemeth, the Vienna Opera's soprano star, who sang Aida, and Amelia in Il Ballo in Maschera, before crowded house with sensational success. P.

AUSTRIA'S "IMMORTALS"

VIENNA.—The Austrian Government is preparing a law to create an "Austrian Academy" along the lines of the Academie Française with its forty "immortals." The plan foresees to limit the number of these "immortals" to forty-eight, of which twenty-four are to be Austrians, and twenty-four foreigners. B.



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BEFORE THE NEW YORK PUBLIC

MARCH 30

Willem Van Den Burg

Willem Van Den Burg, first cellist of the Philadelphia Orchestra, appeared in recital at Steinway Hall on the evening of March 30. Mr. Van Den Burg offered a program of unusual variety and interest, including the Suite No. 1 of Bach, sonatas by Hure and Debussy and shorter numbers by Bach, Chasins, Ravel and Faure. As all cellists know, the solo suites of Bach present technical difficulties of a formidable degree. On this occasion, however, no such difficulties appeared to trouble the performer, and he presented the work in excellent style. In the modern music Mr. Van Den Burg was equally skilful, especially in his interpretation of the Hure sonata. The hall was filled, and the audience was warmly applaudive. The cellist's sister, Denise Van Den Burg, was at the piano.

Burnerdene Mason

In the evening at Town Hall, a good sized attendance heard the annual recital of Burnerdene Mason, dramatic contralto. Miss Mason is one of the many artist pupils of the well known vocal instructor, Wilson

Lamb, of East Orange, N. J. Beginning her program with a number by Handel, she continued with songs by Tschaikowsky, Moussorgsky, De Leath, Hildach, Hazzard, Wolff, Strauss, Lalo, Masse, Johnson, Burleigh, Dawson, Meyerbeer, Gretchaninoff, and others, and concluded with Gounod's O Harp Immortal. Miss Mason revealed a fine dramatic contralto voice of wide range, which she used with unusual intelligence. Her diction in the various languages was excellent and her interpretations artistic. She was enthusiastically received by her listeners. Cora Wynn Alexander provided excellent accompaniments at the piano.

MARCH 31

Henry Cowell

Henry Cowell gave a program of his own works at the New School Auditorium on Tuesday evening. He divided his presentations into two groups, works previously heard in New York and works new to New York. One of the latter is called "And How," another is Overtoniana. Two of these works have recently been published by the State Art Commission of Russia. These are The Tiger and Lilt of

the Reel. They are both very toneclustery, as are all of Cowell's compositions.

It is some years now since Mr. Cowell made his first appearance in New York and created no little attention by using the old device of tone clusters in an advanced form. Charles Ives used such clusters years ago, indicating that the notes should be struck with a ruler, and Leo Ornstein used his fist to cause percussion effects (called "drum chords" by Patterson in the series of articles on modern music which appeared in the MUSICAL COURIER). Cowell uses his whole forearm and produces some very interesting effects. The principal comment that is to be made upon his music is that he seems to give too much attention to effect and too little to musical content. In the roaring of his tiger there is a real roar, but a papier maché tiger.

Clarence Adler

Clarence Adler, pianist, who was for several seasons a member of the New York Trio and who has been featured here as soloist with various orchestras, made one of his regrettably rare solo appearances at Town Hall in the evening. His program was made up of Schubert's Impromptu in G, a Beethoven sonata, Bach's Italian Concerto and shorter pieces by Debussy and Chopin. Mr. Adler is known as a musician of dignity and sincerity, and he was at his best on this occasion. The technical brilliance which never fails him was in evidence, particularly in the Schubert Impromptu. The Bach and Beethoven works were presented with notable clarity of the classic style, while the Debussy and Chopin numbers brought forth more delicate effects. There was a large and friendly audience.

Philadelphia Orchestra

Ninth in its 1930-31 series here, was this Tuesday evening concert of the Philadelphia Orchestra at Carnegie Hall, under the baton of Leopold Stokowski.

Brahms headed the program with his fourth symphony, in E minor, and the rest of the bill was devoted to Wagner—Flying

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Dutchman Overture, Lohengrin Prelude, and Tannhäuser Overture and Bacchanale.

Stokowski, in his usual highly musical, feeling, and stimulative mood, gave intensely arresting interpretations, and reached his most exciting moments in the Bacchanale, which was a riot of color, temperament, and sensuousness. The Brahms reading had noble form and lofty dignity. The orchestra played superbly throughout. Enthusiasm from the hearers ran rife all the evening.

APRIL 2

Philharmonic-Symphony

The Thursday night concert consisted of a program that showed Toscanini in all his versatility. In Beethoven's fourth symphony the conductor was a dyed-in-the-wool Teuton; in the Prelude to Wagner's Parsifal he was a Universalist; in excerpts from Cesar Franck's Psyche (a rarely played work) he was his own Latin self, and in Smetana's Ultava he was a Slav to the manner born. In view of all of which it were superfluous to state that all four works were performed in a fashion to stir the large audience to the utmost degree. The orchestra played as if they enjoyed the music as much as, or more, than the audience, so that their eminent leader had not the slightest difficulty in bringing home to his listeners the innermost import of the chosen music.

APRIL 4

Philharmonic-Symphony

The Saturday evening and Sunday afternoon programs were a repetition of that given on Thursday night. A large audience was in attendance.

Jewish National Workers' Alliance Choir

A concert was given at City College Auditorium on Saturday evening by the Jewish National Workers' Alliance Choir, Leo Low, conductor, Lazar Weiner, guest conductor. The choir was assisted by Moshe Rudinov, baritone; Raizel Starkman, alto; Lucien Rutman, tenor; and a symphony orchestra. The program was elaborate and included compositions by Weiner, Low, and other composers of Jewish music, among them Matteo Bensman, of whose Palestine Symphony two movements were played. Mr. Gensman died in 1922, and this performance, which was the first in America, was in the nature of a memorial. The concert terminated with Mendelssohn's Walpurgis Nacht. There was a very large audience and much applause.

APRIL 5

Tito Schipa

An Easter Sunday gathering in holiday mood filled Carnegie Hall to hear Tito Schipa, of the Chicago Opera (his only New York recital this season). Mr. Schipa's program might be characterized as popular; certainly it was not altogether worthy of his extraordinary gifts as vocalist, interpreter and singer par excellence. His warm voice, splendid musicianship, poetic imagination and unflinching sense of style could be employed to excellent advantage in countless songs of the modern French school, in compositions of Russian origin, even in numerous lieder that come to mind. But it is

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ungracious to find fault of any kind after such pleasure as his singing yielded on this occasion.

The high light of Mr. Schipa's opening group, which included three Italian airs and the familiar Chanson Indoue from Rimsky-Korsakoff's Sadko, was the tenor's sympathetic treatment of Pergolesi's Nina—a memorable demonstration of vocal art and convincing interpretation which could hardly be surpassed. The singer emerged as a composer in his second group, what with his arrangement of Liszt's Liebestraum, together with a very effective song in English, I Shall Return. These were followed by two operatic numbers: M'Appari, from Martha, and the Ossia Song from Massenet's Werther. A veritable ovation was his reward for his finished singing of these items, and he responded with three folk songs in dialect, from his native Province of Puglia, in Italy. A final group comprised pieces by Longas and Tagliaferri; Padilla's fascinating Princessita, which had to be repeated, and the popular aria, Una Furtiva Lagrima, from Donizetti's opera, L'Elisir d'Amore. But the audience would not accept that as final, and insisted on numerous encores, which Mr. Schipa gave with his customary generosity. The tenor was ably assisted by his admirable accompanist, Frederick Longas, who also gave pleasure in a number of piano solos.

Boston Bach Festival

(Continued from page 5)

stand among the first violins in the orchestra and played this Bach music in a distinguished and beautiful manner.

The cantatas are scarcely the best which Bach wrote, yet display his great musicianship with occasional moments of depth of feeling and intensity. They were sung by the Bach Cantata Club with great perfection, giving evidence of very careful rehearsing.

The program of Saturday evening consisted of the Fifth Brandenburg Concerto, a

group of piano solos played by Borovsky, and the two cantatas, Christus Lag in Todesbanden and Ein Feste Burg Ist unser Gott. The vocal soloists on this occasion were as before. In the Brandenburg Concerto the soloists were Borovsky, Burgin and Laurent.

The festival terminated on Sunday afternoon and evening with a repetition of the B Minor Mass as a benefit in aid of the orchestra's pension fund. It was as beautifully done as at its first performance at the opening of the festival. P. F.

Bach Festival Announcements

As already announced, the annual Festival given by the Bach Choir, Dr. J. Fred Wolle, conductor, will be held in Bethlehem, Pa., May 15 and 16. The soloists, also previously announced, will be: Ernestine Hohl Eberhard and Esther Dale, sopranos; Mabel Beddoe and Amy Ellerman, contraltos; Arthur Kraft and Arthur Hackett, tenors; and Charles Trowbridge Tittmann and Robert M. Crawford, basses.

The concerts will be held in the Packer Memorial Church, Lehigh University. On Friday, there will be two programs of cantatas, and on the following day the B Minor Mass will be given. The audience will include persons from the following states: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Maryland, Delaware, Virginia, West Virginia, District of Columbia, Tennessee, Florida, Ohio, Indiana, Illinois, Michigan, Minnesota and Oregon.

Hugh Porter's Lenten Musical Services

Hugh Porter, M.A., M.S.M., organist-choirmaster of the Second Presbyterian Church, New York, with an augmented choir presented nine special musical programs, March 1-April 5. These included a Bach program and organ recital, a musical service under the auspices of the A. G. O., selections from the Messiah, Dubois' Seven Last Words, and brilliant Easter programs. Mr. Porter's playing of important Bach works, as well as of modern composition, was characterized by breadth of understanding, well perfected technique and impeccable taste. Attendance at these affairs was most encouraging.

MacDowell Club to Give Bach Evening, April 19

The annual Bach evening of the MacDowell Club, which has come to be looked upon as one of the unique yearly events of every New York musical season, will take place at the club on April 19. An orchestra of forty-five, under the direction of

ganist at St. John's Church in Boston. His last organ position was at the South Congregational Church. He had received honorary degrees of M.A. from Yale, and LL.D. from Tufts. He is survived by his wife and two children.

WILLIAM E. BROWN

Will Brown, dean of the traveling staff of the Baldwin Piano Company, died at his home in Delaware, Ohio, on April 2. He was in his fifty-ninth year.

Mr. Brown, and his father before him, were salesmen for Baldwin, the elder man being a nephew of Dwight H. Baldwin, founder of the firm. Will Brown was first employed in 1891 in the offices at Cincinnati, and in 1906 was sent to California to organize a selling division for Baldwin to serve the Pacific Coast. This he accomplished with marked success only to have his headquarters, his stock and his books completely destroyed by the San Francisco fire, a catastrophe which so affected his health that he was obliged to apply for an extended leave of absence. Later, returning to Baldwin as traveling representative for northern Ohio, he was one of the best known and most effective salesmen in the trade.

Philip James, will play the Giant Fugue and the Choral Prelude, Wachet auf, uns ruft die Stimme, besides furnishing the accompaniments to the soloists of the evening. Edwin Hughes will play the D minor piano concerto, Mr. and Mrs. Fraser Gange will sing the Peasant Cantata, and the Bach Cantata Club, under the direction of Richard Crawford, will give an a capella performance of one of the motets.

Althouse in Lindbergh's Flight

When the Philadelphia Orchestra, under Leopold Stokowski, broadcast its perform-

ance of Weill's Lindbergh's Flight on Sunday afternoon, April 5, over WEA, Paul Althouse sang the music of the American aviator. In excellent voice, Mr. Althouse sang with a flowing tone and authoritative-ness that added the necessary dignity to the performance. Two additional hearings of the new work were given in Philadelphia.

Reading Choral Concert, April 29

N. Lindsay Norden will conduct the Reading Choral Society, Reading, Pa., in Hadley's Myrtle in Arcadia, April 29. The date was formerly set for April 23.

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OBITUARY

ELIZABETH CUENY

Elizabeth Cueny, for twenty years the leading concert manager of St. Louis, died in that city on March 29, at the Jewish Hospital, after an illness of many weeks.

Miss Cueny, able, energetic, practical, and progressive, gave St. Louis the benefit of enjoying the Philadelphia Orchestra, Kreisler, Paderewski, Rachmaninoff, McCormack, Pavlowa, Argentina, and many other eminent attractions in the artistic field.

She organized the Civic Music League in St. Louis, which sponsored concerts on a cooperative ticket subscription basis, and was its secretary and manager. In 1922 she was elected president of the National Association of Concert Managers.

Miss Cueny is survived by only one relative, her sister Alma, who was associated in business with the deceased, and will continue to conduct the Cueny Bureau.

The funeral of Elizabeth Cueny took place on March 31, and was attended by hundreds of persons, many prominent St. Louisians serving as active and honorary pallbearers.

Miss Cueny's passing will be mourned by many artists everywhere, who had not only been in business relations with her, but also had been entertained at her home, where she made personal friends of her celebrated guests through her social graces, charm, culture, and high ideals.

GEORGE W. CHADWICK

George W. Chadwick, director emeritus of the New England Conservatory of Music, died suddenly in Boston on April 4. He was seventy-six years old.

Mr. Chadwick, as has already been reported, withdrew from active participation in the directorship of the New England Conservatory in January, being succeeded by Wallace Goodrich. He had a long and active career, occupying himself not only with academic work, but with composition as well. He was a prolific writer in all forms, his best known works being several of his overtures and his songs. He was born in Lowell, Mass., and began music as an organist. He studied in Germany, and on his return began teaching at the New England Conservatory, at the same time being or-

katharine gorin

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"THE BLUE BIRD" IN LONDON

"The Blue Bird" should not be missed.

—*Pall Mall Gazette*

The fact that you may be ignorant of Russian will in no wise debar you from fully enjoying "The Blue Bird."

—*London Observer*

Beautiful color effects, tuneful music, gaiety, pathos and delightful humor were all to be had at the Scala Theatre last night when "The Blue Bird" players from Moscow gave their first performance, under the clever direction of Yascha Yushny.

—*The Evening Standard*

Fantasy and Fun are the Gods they worship—this troupe of artists from the Imperial Theatre, Moscow. Allied to these are the arts of the theatre—lighting, music and color. The scenes from London's West End revues are puerile by comparison.

—*London Daily Express*

"The Blue Bird" scored an immediate triumph, and all London is raving over M. Yushny, conferencier. "You want more?" asked Yushny, when the audience had vociferously applauded one of the items. "Then come tomorrow," he answered. I can only endorse Yushny's advice.

—*Westminster Gazette*

Their novel entertainment consists of a musical dramatization of old legends and some beautifully staged ballets in which music, color and gesture have been blended with telling effect. No more artistically staged entertainment has been seen in London for a long time, and it met with an overwhelming reception.

—*London Daily Mirror*

They are clever, these Russian players; they are artists, they are original. The performance is great in its completeness, perfection of detail, smoothness and polish. There is humor in plenty, but now and then is echoed the moan of their unhappy country.

—*London Daily Mail*



THE "BLUE BIRD" REVUE PARADE

Y.
"THE SOUL"



MARY WIGMAN DISTINGUISHED EUROPEAN DANSEUSE, recognized the most brilliant terpsichorean star of the day and acclaimed in America the most sensational artist of her kind who has visited this country in a decade. All Miss Wigman's appearances upon her first American tour were sold out long in advance; hundreds were turned away and other hundreds stood. Miss Wigman will return to America early in December, 1931, for a coast-to-coast tour.



JULIETTE LIPPE AMERICAN DRAMATIC SOPRANO, hailed by eminent critics as one who can lay just claim to the Royal Purple of Lilli Lehmann's mantle. A superb Wagnerian and Lieder singer possessing also an extensive Italian repertoire, and equally as capable of displaying her many-sided talents in concert as in opera. Foremost singer with the Royal Opera, Covent Garden, London (Spring of 1931). Returning to America for an extensive concert tour Season 1931-32.



EGON PETRI FAMED DUTCH PIANIST: Superlatives have been at a discount with even the most distinguished European critics following the recitals by this artist, accredited the world's greatest player of Liszt and Bach. They declare unqualifiedly there is no pianist today who can compare with him in variety of technique, in power and cultivation of tone, in fact, in spiritual and physical ability. He has taken European audiences completely by storm—they indulged themselves in unbounded praise.



SONIA SHARNOVA A LEADING CONTRALTO with the Chicago Civic Opera Company (Season 1930-31). Famed Wagnerian interpreter—an artiste possessing an opulent voice, regal personal charm and a majestic stage presence—a singer whose songs rise to great heights of tonal beauty. Miss Sharnova's recital programs are gems of rare attractiveness and she accords them a beautiful delivery. Both vocally and histrionically Sharnova's singing conforms to every artistic requirement.

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"THE BLUE BIRD" IN BERLIN

One who enjoys the arts of "The Blue Bird," gives enchantment to his ear, his eye, his heart simultaneously, and at the same time rejuvenates his soul in a pure atmosphere and the innocence of joyous hearts.

—Vossische Zeitung

Yushny, with his "Blue Bird" brought a bevy of beautiful women with gleaming teeth and flashing smiles; he brought male and female singers with colorful, tuneful voices, and the management runs like clock-work. What Yushny brings always bears the imprint of genuine Russian joy in splendid, brilliant colors.

—National Zeitung, Berlin

Incomparable, this total effect of stage pictures, music, acting, management, taste, originality in "The Blue Bird." This ensemble has no equal. What vast stores of ideas, what charm, what breeziness, grace! Really, one should properly enumerate everything of which this ennobled entertainment has in abundance. The applause grew into frenzied enthusiasm.

—New Berliner Zeitung

Russian dances, Russian peasant songs, Russian romances with tableaux vivants, short humorous sketches and parodies in artistically tasteful and original settings succeeded one-another, sometimes full of melancholy, sometimes frivolous, completely chained the attention of the listeners at "The Blue Bird." Yushny's players immediately became one of the most widely popular group of entertainers of Russo-German Berlin.

—Berliner Tageblatt

The performances of this Russian troupe, "The Blue Bird," may fittingly be called sensational. Class in itself is the conferencier, Yascha Yushny, who demonstrates, although speaking German only falteringly, what an artist of taste and spirit, who is also a singer and mimic of rank not to be underestimated, can accomplish especially in Vienna, where this is quasi a lost art.

—Der Nachmittag, Vienna

"The Blue Bird" art is a mixture of rhythm and color, of song and landscape, of the golden background of old Byzantium and the dank and dark of the earth; of the melancholy of the steppes and the raciness of the air of Petrograd. It is all like a fairy-story and fanciful, always full of humor and originality, and, at the same time of the finest, most sophisticated but delicately delineated art.

—Tageliche Rundschau, Berlin



YUSHNY
"THE BLUE BIRD"

"The Blue Bird" performances, that almost every feature of art and stage-craft is drawn from the works of Tchaikowsky, Glazounov and other favorite composers are drawn in a melodious back-ground in most delightful degree. "The Blue Bird" programs of refinement, pathos and whimsical humor, frivolity, fairy-like and fanciful sketches of picturesqueness and charm—all enhanced by luminous features, color, range, exotic, wilful and wistful beauty, and one which no lover of the theatre, its happy imaginativeness, make it an event peculiarly attractive to the general public. Equally beautiful programs comprise "The Blue Bird" repertoire.

KARIN BRANZELL FOREMOST CONTRALTO of the Metropolitan Opera, New York, is a native of Sweden. She made her debut at the Royal Opera, Copenhagen, and later came from the State Opera, Berlin, direct to the New York organization. The voice is one of great range and unusual warmth, her singing being distinguished by color and brilliancy, elements which serve to make her a great concert favorite as well as a striking operatic artist.



ISA KREMER CELEBRATED SINGER OF FOLK-SONGS AND BALLADS.

Isa Kremer has been acclaimed by critics and public, in America as in Europe, the foremost exponent of her art. Her recitals are unique. The folk-songs of many lands, including those of English and American composition, have become lively tales of life in the hands of this brilliant artist whose recitals sparkle with color, dash and originality.



MARK REISEN GREAT RUSSIAN BASSO, an exceptional operatic artist and concert singer, possessing an unusually extensive repertoire, including not only all the classics, but also the popular airs of the great composers.

Has sung the most difficult opera roles in Petrograd, Moscow, the principal cities of Central Europe and the opera centers of South America. Boris, Mephistopheles, Ivan the Terrible, Don Basilio, Prince Igor and Don Carlos are among Mr. Reisen's most notable operatic characterizations.



ADAMO DIDUR DISTINGUISHED BASS-BARITONE of the Metropolitan Opera Company, New York, where for several years he has sung the leading roles. Gifted with the true basso voice and rare ability as an actor.

OLGA DIDUR SOPRANO, of the Metropolitan Opera Company, dramatically-gifted and rich-voiced daughter of Adamo Didur, one of the most popular and successful artists whose singing and interpretative abilities have brought unstinted compliments from critics and audience.



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These will not be returned, however, unless accompanied by stamped and
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for the loss or non-return of contributions.

NEW YORK APRIL 11, 1931 No. 2661

Much of the music of the past also is the music of
the future.

May festivals will soon be with us again. Now
let the populace rejoice.

Radames, in Aida, surely was a gentleman, and
yet he did not prefer a blonde.

Music has been used by a scientist to put out a
flame. Could it have been light music?

Growing old, says our office philosopher, is just a
slow process of discarding enthusiasms.

Some estimable persons do not like music, and do
not miss it any more than music misses them.

One of the great differences between genius and
mediocrity, is that genius knows the secret of silence.

In the spring the young man's fancy lightly turns
to thoughts of—summer master classes—likewise
girls.

P. W. says sentimentally: "Whenever I hear Gigli
sing, I always imagine that he studied at the Insti-
tute of Musical Heart."

How times change. Long ago, the great musicians
played lickspittle to the fashionables. Now that class
runs after the great musicians.

With horror, the MUSICAL COURIER receives its
office boy's suggestion, that Erda is the champion
wisecracker of the Ring of the Nibelungen.

At present we are figuring out which we would
run further from, two rabid golfists discussing their
game, or two fanatical opera-hounds telling of their
preferences in singers.

If ever the blue laws should be rigorously en-
forced all Sunday music probably will be stopped,
except the Blue Danube, Open Your Eyes of Blue
and Wolf's The Bluebird.

"What is a MUSICAL COURIER?" asks a playful
correspondent. Is it a guide, a Baedeker, a messen-
ger, an advance scout, or a middleman?" It is all
of those, and then some, as Shakespeare would have
remarked, had he been a reader of this paper. Shakespeare knew all about music, and like Milton,

wrote some of his finest lines in description and
praise of the tonal art.

Goo'bye, grand opera. Take keer yourself till
next autumn and don't get into any mischief while
your'e away.

Sign of Summer: The Goldman Band will give
seventy concerts in June, July and August, in Central
Park and on the campus of New York University.

In Los Angeles, Adolfo de la Huerta (former
President of Mexico) announces himself as a "car-
penter of the voice." That's awl.

Prohibition, and not the National Conservatory of
Music, or National Opera House, will be the im-
portant issue in the Presidential election campaign
of 1932.

There is an unconfirmed rumor that Elisabeth
Rethberg will sing Isolde at the Metropolitan next
season. Put us down for attendance from the first
note to the last.

Depression seemed to be lifting last week in spite
of the Good Friday performance of Parsifal. May-
be everybody felt good because of the early resump-
tion of spring, baseball, and horse racing.

What is this in The Nation, of April 8: "The
Metropolitan neither considers itself nor apparently
wishes to be considered, primarily a musical institu-
tion"? To which the Metropolitan might reply
sagaciously and sententiously: "Yeah?"

Radio made up on Easter Sunday for many of the
atrocities it perpetrates at other times upon its listen-
ers, for the holiday brought air performances by the
orchestras of Cleveland, Detroit, Philadelphia, and
New York (Philharmonic); and the singing of Lily
Pons, Elisabeth Rethberg, Frances Alda, Grace
Moore, Merle Alcock, Maria Kurenko, Richard
Crooks and Frederick Jagel.

On America's Backwardness in Creative Music

In a recent issue of The American Mercury, Ed-
ward Robinson has an interesting article on Horatio
W. Parker, one of this country's representative com-
posers. In it the author advances his views on the
causes for the secondary position occupied by Ameri-
can composers. Whether one does, or does not agree
with Mr. Robinson's premises and conclusions, the
opening paragraphs of his essay are well worth
repetition; accordingly they are here given:

"The conviction forces itself upon one that if
music as a creative art has never flourished in Amer-
ica, the musicians themselves are to blame, rather
than any fundamental deficiency in the cultural cap-
acities of the American people. Art is a means of
group expression, not merely of self-expression. It
is an instrument which voices the common aspira-
tions of a whole body of people, not the insignificant
desires of a few querulous members; and its success-
ful negotiation occurs only when the artist is able
to identify his purely personal wants with the com-
mon cultural ideals of the group. The native com-
posers of the United States have never managed to
achieve that necessary identification, but on the con-
trary, have consistently shown an inability to com-
prehend either the nature of American civilization or
the psychological structure of the American mind. In a mistaken anxiety to 'preserve' their art from the
'onslaughts' of an industrial society, they have iso-
lated their lives from the general experiences of their
people.

"European music rests on two great social tradi-
tions: the religious ideal, which culminated in Pales-
trina and Bach; and the romantic ideal, which pro-
duced the great dynasty from Haydn and Beethoven
to Brahms. The first sought expression in the wor-
ship of Christ the Saviour, the second in the exalta-
tion of Nature. America has found neither ideal
useful to its needs. The religious tradition was
emasculated by Puritanism at the start, and early
pioneer necessity, augmented later by the advent of
the industrial era, invoked not a love, but an imme-
diate and bitter exploitation of Nature.

"What the typical American of the last generation
understood best, what he lived with and depended
upon for his daily existence, was the sweaty gloom
of a coal-shaft, the heat of a steel-furnace, the rush
of a locomotive, or the spurt of an oil-well. In
these wonders he found the thrilling realities of
life, realities whose significance seemed in no way
related either to the remote and mystical approach
of the church, or to romantic Nature-worship. Yet
American composers were apparently hopelessly

severed from any understanding of this develop-
ment. The great music of the past had stemmed
from the church and from the kindly fields and
rivers; ergo, they reasoned, the new music must
grow from the same ancient and honorable sources."

The Saint Cecilia Society

In the annals of American history the Saint
Cecilia Society of New York, and Victor Harris, its
founder and conductor, will go down as prominent
in the development of choral music for women's
voices.

On Tuesday of this week the Saint Cecilia So-
ciety celebrated its twenty-fifth anniversary, and
probably no society in America, certainly no woman's
choral society, has equaled the direct and indirect
achievement of the work done by this splendid body
of singers and its gifted conductor.

For a society merely to give its two yearly concerts
every year for twenty-five years with such outstand-
ing artistic excellence as has been attained and main-
tained by the Saint Cecilia Society, is in itself nota-
ble. But this has been only a small portion of the
work upon which the importance of the society is
based.

That importance lies in the fact that its example
has been widespread and its influence national. A
number of societies, finding the name convenient,
have borrowed it, and so the name is not the prop-
erty of the New York society alone but is shared
with others having similar aims in various parts of
the country. This fact is not important. Important,
however, is the desire of other societies to emulate
the artistic excellence of the New York Saint Cecilia.
Its fame has spread far and wide, and everyone who
is interested in the singing of women's choruses
knows of it. Those who are actually singing in such
choruses or conducting them would like to equal the
achievement of the New York Saint Cecilia.

Victor Harris is famed as a conductor. He is
equally famed as a composer and arranger for the
type of music which he has made his specialty. We
do not know, and we have a vague suspicion that
Mr. Harris himself does not know, how many pieces
of music have his name attached to them, either as
composer or arranger. Certainly there is a very
large number, and whether actual compositions of
Mr. Harris or merely arrangements, they are models
of their kind. We may also mention here that there
are times when Mr. Harris programs arrangements
of his own without using his name.

One of the influences of the Saint Cecilia Society
has been in the direction of composition. A surpris-
ing number of works have been written by American
and foreign composers especially for this society.
There have been so many, indeed, that it has been
impossible for the society, even in its twenty-five
years, to perform all of them. Mr. Harris and his
singers have appreciated the honor done them by
composers in dedicating their works to this splendid
organization, and no doubt the composers have hoped
that their works would see the light of day in first
performances with the perfection that Mr. Harris
and his singers are able to attain.

Mr. Harris, however, has found it simply im-
possible to program all of these works, which, he
says, is no criticism whatever of the works them-
selves but merely the result of the number of con-
certs given by the Saint Cecilia Society and the
exigencies of program arrangement. Many of the
works, however, have been given by the organiza-
tion, and some of them have become popular favor-
ites, among these a number of compositions by Mr.
Harris himself.

On the occasion of this anniversary celebration, it
is a pleasure to crystallize in print this bit of his-
torical information. The Saint Cecilia Society is no
mere club; it is a national institution which, in build-
ing up its own career, has aided in the whole field
of this branch of musical art. The club is to be con-
gratulated, and with it Victor Harris, who has made
its attainments possible!

Cincinnati's Festival

Tonal attention is turning toward Cincinnati whose
great biennial music festival will occur May 5-9,
under the direction of Eugene Goossens. Features
will be Brahms' Requiem (in memory of Frank
Van der Stucken), Mendelssohn's Hymn of Praise,
Bach's Phoebe and Pan, Mahler's eighth symphony,
the second act of Mozart's Marriage of Figaro and
the first act of Tannhäuser (both in concert form),
Pierné's The Children's Crusade, Kaminski's Mag-
nificat, Delius' Sea Drift, and Honegger's King
David. That is a noble program and speaks well
for the eclecticism of Goossens and the abilities of
the famous Cincinnati May Festival chorus.

VARIATIONS

By the Editor-in-Chief

Pianists who imagine that radio performance is the remedy for their lack of concert engagements, should read this extract from a letter written to Variations by the chief executive of a leading broadcasting enterprise:

There is very little prospect of a pianist getting located in radio broadcasting at this present time. The only calls we have had for pianists on the air have been for those with international reputations who can demand a publicity spot in the newspapers and these are usually engaged for one time only.

We have tried very hard to place certain well deserving pianists into programs that might mean a return to them but, as I said, without success.

From a Chicago pianist's memoirs: "I was teaching a child the piano keyboard by the inductive system, and the boy, having learned all the notes, both white and black, I began to review the lesson by asking: 'And now, Henry, show me A flat.'

"Henry soon figured it out.

"The next question was: 'Where is G sharp?'

"That also proved easy.

"After asking the boy several more questions about sharps and flats, I said: 'Where do you think we shall find C flat?'

"Henry looked at the keyboard long and curiously; he put his finger on C, and next on B; then he got down close to the piano and, after examining it carefully, replied: 'I don't know, but I guess it's gone down that crack between B and C.'

A Chinese servant employed in a family which lived next door to a famous woman pianist in New York, left suddenly after only a few days' service. His knowledge of the English language was limited, and the letter which he left behind him notifying the family of his departure was written in Chinese. With the aid of an interpreter the gist of the communication was made out: "I do not mind your heathen parrot," said the letter; "I do not mind your barbarous customs of dressing and eating; but the lady next door who sits on the musical instrument every day is too much." She must have been practicing the finale of Schumann's C major fantasia.

Somehow, one can hardly imagine that lovable old Bach delivered his own music in the dry, stiff, impersonal manner which it engenders in many of our modern performers.

The Pope declares that the jazz age is waning, and Otto H. Kahn says in a recent interview, that it represents the spirit of the day.

"Knowing that you always are able to draw economic deductions from musical conditions, or vice versa," writes G. B. A., "I suppose you agree with me that it does not matter how many pianos are in the United States, so long as this country has 2,601,249 freight cars, as our railroads did in 1930."

How acute an ear is necessary for a critic to differentiate between lukewarm, polite, warm, eager, insistent, spontaneous, ecstatic, enthusiastic, overwhelming, frenetic, reverberating, wild, and delirious applause?

Although the late Henry T. Finck finally became a champion of Richard Strauss, the Evening Post critic at one time hated him and his music cordially and never lost a chance to castigate both in print. So well known was Finck's prejudice against Strauss

that on one occasion a brother scribe wrote: "It is almost certain that Henry T. Finck looks under his bed each night to see if Richard Strauss is hidden there." Finck once described Strauss to me as a "half-and-half composer," and explained further: "I mean half Liszt and half Wagner."

What has become of the old fashioned Grand Valse de Concert, and the Grand Valse Brillante?

Is there musical Prohibition too? The fount of inspiration no longer seems to intoxicate our composers.

Flynn—"Don't you think that McCormack is great?"
Flannigan—"I don't know; I've never fought him."—Exchange.

An optimist is a person at a vocal recital who never looks at the slip with the printed texts, when the singer is performing in English.

The Telegram remarks: "That fellow who says nobody in America has the grand manner, doesn't know any janitors." And also, he never has observed music critics when some teacher says to them: "Couldn't you possibly come to Miss X's recital? She's my pupil."

What's become of our once famous American freedom? We can't drink, we can't gamble, we can't have unexpurgated books, plays, or films, we are victims of income tax, power and utility corporations, Wall Street, the Mann Act, gangsters, gunmen, racketeers, and now we are not permitted entrance to certain concerts if we arrive as little as one second after the music has begun.

Huneker claimed that Wagner's Parsifal is the world's greatest example of musical satire, and in his "Bühnenweihfestspiel" (or is it "Weihbühnenfestspiel" or "Weihnfestbühnenspiel"—I never know) mocked the world's religious belief, as in his early C major symphony he mocked Beethoven. Time knows and Time may tell.

Still to be written, is the modernistic wedding march, in the free musical and matrimonial style of the moment.

A local shoe establishment advertises "Opera pumps." I had always imagined that "Opera pumps" are the persons who ask me foolish questions about opera.

Here is news to me, and probably to you, too, from Will Chase's always interesting Sunday music pages in the New York Times (March 22):

While the subjects of King Gustaf of Sweden are paying tribute to the goddess of chance, they are doing their bit to foster the arts, according to a report of the division of the 45,211,759 crowns (worth 26 cents each) brought into the national treasury by the State lottery during the last ten years, summarized in Linköping Östgöta Correspondenten of Feb. 13. Of this lottery profit more than 9,000,000 crowns went as subsidy to the Stockholm opera, 1,400,000 to the Stockholm concert society, 2,000,000 to Goeteborg's lyric theatre, 900,000 to the Goeteborg concert house and 662,665 to Goeteborg's orchestra society. The Stockholm theatre got 3,200,000 crowns; the Goeteborg theatre, 1,700,000; the Helsingborg City theatre, 936,643 and the Thielsk Gallery in Stockholm, 2,200,000.

Chicago, Ill., March 11, 1931.

Dear Variations:

From this day on you and I shall agree at least upon one thing: Anton Bruckner. After hearing his venerable seventh symphony over the air last Sunday, I have come to these saddening conclusions:

He was NOT a genius; his music is NOT inspiring, great, beautiful; it is tedious, dull, too long and drawn out; it is strangely reminiscent of Bach, Wagner, Beethoven, and—yes—Brahms; he can be compared to many authors who write a thousand words where a hundred would suffice.

Several seasons ago it was my fortune or misfortune to have heard his unfinished symphony—I am now firmly convinced that it would have been so much the better for him and the world at large had he left them all that way.

Well—there is no use in crying over spilled notes, is there?

Fraternally yours,

B. G. Morova, M.A.B.S.
(Member anti-Bruckner Society)

Printed on the tickets of the New York Philharmonic Orchestra, is this stipulation: "The holder of this ticket, in presenting it, recognizes the right

of the Society, in its discretion, to limit admission under it to such intervals in the program as it may deem for the best interest of the audience and performers."

Nearly everything else having been taken away from the Indians, it is not surprising that their tunes also have fallen prey to some of America's composers.

The latest pronunciation of Debussy's name, by a radio announcer last Sunday, was "Deb-yoozy."

Truly delicious is the item in the Ohio State Journal (Columbus, O.) of March 18, 1931: "Louis Persinger is hailed everywhere as the teacher and sponsor of Menuhin, Ricci, and Nero, the violin prodigies."

The National Broadcasting Company did a really important and useful thing when it sent an act of Wozzek over the air during the recent Philadelphia performance of that work. The NBC Press Relations Department, realizing the epochal and timely nature of the achievement, sends out a suitable pronunciation beginning, "As a musical experiment, 'Wozzek' is a wow!"

Salt Lake City, March 27, 1931.

Dear Variations:

I feel that at last I am converted to birth control after having listened on the radio to seven "muh baby" songs borne on the air within two hours.

Yours daftly,

GONE NUTS.

Louis Gruenberg is one of the serious composers who have arrived successfully at making jazz into an artistic musical medium. His Jazz Masks for piano represent piquant and very playable paraphrases, in the "American" tonal idiom, of Mendelssohn's Spring Song, Rubinstein's Melody in F, Offenbach's Barcarolle, and, if you please, Chopin's Valse, opus 64, No. 2, and Nocturne, opus 9, No. 2. Gershwin, Rogers, Kern, and Youmans have done nothing more sensitive and seductive in the jazz line than these clever adaptations by Gruenberg.

On the other hand, the efforts of Clement Doucet, to put our national rhythms and harmonies into his pieces for piano, are no more effective than those of other European composers who have tried their hand at the new American musical methods. As revealed in Montparnasse, and Wiener Luft, from the recent Doucet output for piano, he has not even reached the discarded ragtime era. Montparnasse suggests an old fashioned barndance, and Wiener Luft resembles a primitive cakewalk. Also it has not even a tinge of Viennese atmosphere.

Julius Isserlis is on hand with Toccata In Quarten, and Prélude Exotique, both for piano. The first represents a rather easy etude in fourths, with some pretty harmonization; the second induces memories of Rimsky-Korsakoff, which is not remarkable, for Isserlis belongs to the composing-tribes of Russia.

All of the foregoing novelties are from the press of Universal Edition.

Headline from the New York Times of April 1: "Walter Kirchhoff Quits Opera to Be Editor." Heartfelt condolences, Walter.

Just as one had supposed that the after dinner speech as an institution was nearly doomed, there looms up in its place an even more terrific horror.



VOCAL DEPRESSION.

Tenor—"Why won't you raise my salary?"
Impresario—"Because you won't raise your voice."



WRITING A WRONG.

Teacher—"Why did you write that my pupil's voice is wrongly placed?"
Critic—"I meant that it is placed in the wrong studio."

At the dinner to be given on April 12, to Mayor Walker, by the Jewish Theatrical Guild, it is announced that Irving Berlin is to sing his speech. Those who have heard Mr. Berlin sing, will appreciate the double calamity of the threatened innovation.

It is suitable and fine for President Hoover to forward a telegram of condolence to the widow of Knute Rockne, eminent football instructor, who was killed in an aeroplane accident last week. However, when the President speaks of Mr. Rockne's passing as a "national loss," the thought arises whether he would send a similar message in the event of the death of a celebrated American music teacher, or composer, or performer.

Caption in the New York World Telegram of April 2, heading the review of Clarence Adler's recital: "Audience Hails Adler's Piano." And how about his piano playing?

An American composer of renown and successful achievement reports to Variations that he wrote to Arturo Toscanini last October, offering to submit some compositions (for that conductor's possible use at the Philharmonic concerts) and has had no answer to his communication. St. Paul's Epistles to the Ephesians also remained without reply, but that holy writer never made any protest to this department.

M. T. writes: "Your paper always puts a lot of heat into its attacks on modernistic music. Why not the same degree of fire when you discuss other kinds?" I had not noticed about the temperature in the MUSICAL COURIER. I am the editor; not the janitor.

LEONARD LIEBLING.

Moussorgsky: In Memoriam

On March 28, 1881, Moussorgsky, eminent Russian composer, departed this life.

During the half century since his passing, the world has become more and more aware of the true worth of the man who wrote the greatest Russian opera, Boris Godunoff, and a number of other striking works.

He lived and died tragically. His contemporary colleagues in Russia were aware of Moussorgsky's natural gifts, but neither the public of his own land, nor that of other countries, became familiar with the Moussorgsky music until long after its composer was removed from the enjoyment of his rich fame. In that respect he shared the fate of some other commanding musical figures who had to pass from the scene before the world recognized the full value of the rich heritage they had bequeathed to mankind.

Moussorgsky, in spite of some deficiencies of technique due to lack of thorough study and application, was nevertheless an original creator in melody and harmony, and influenced more strongly, if Glinka be excepted, by Russianism than Tchaikovsky or Rimsky-Korsakoff. The former stemmed artistically from Italian, French and German sources; the latter derived his material largely from Oriental suggestion.

Moussorgsky now has a secure niche in the temple of fame, and his memory is revered profoundly and tenderly, for the extreme progressiveness of his art brings him close to our own time.

Not the least thing which endears Moussorgsky to us is the fact that he was a potent inspiration to Debussy, whose musical foundations are directly traceable to the example of his towering Russian predecessor.

The Bandmasters' Association

Edwin Franko Goldman and the American Bandmasters' Association, of which he is president, are to be congratulated upon the amazingly rapid progress that the association has made since its organization, and the fine work which it is doing. The organization is meeting in Boston this week and the bringing together of so many conductors, and the composition and performance of so many works written especially for band, are achievements the importance of which it is not possible to exaggerate. The band has popular advantages above a string orchestra which will always make it a vehicle essential to music for the people, and any improvement in the quantity and quality of band music must be welcomed by the music lovers of the world.

An effort is being made to crystallize and stabilize the constituency of bands so that the instrumentation of all bands all over the world will be exactly alike. This is, of course, a fact from which orchestra music benefits, the orchestras of the entire world

playing from the same printed scores. This sort of universality is extremely important, especially for composers and publishers. Bands, on the other hand, have differed enormously in the past and still differ, and the accession of uniformity will be an important asset in the field of popular music and music for the populace, which is not the same thing. Mr. Goldman is to be commended for his initiative in bringing about this important musical work.

Bach Nods

Who dares criticize Bach's creative power, musical knowledge, or workmanship?

Well, Philip Hale does, for one. That delectable iconoclast writes (in the Boston Herald, March 28) about the Bach concert which the Boston Orchestra gave in its home city, March 27:

Bach the writer for instruments outlived yesterday, Bach the writer for human voices. The first part of the concert was the more pleasing to the audience; the more creditable to the composer. For Bach, like Mozart and Beethoven, was not always inspired; the three could write as dull and barren music as the humblest of their now forgotten contemporaries.

Perhaps the choice of the cantatas was unfortunate. The chorus had little to do; what was given to it was well performed. The cantatas were sung in the German text. And the arias, the dreary, sandy stretches; arias with endless repetitions of musically insignificant phrases; arias, some with interminable roulades; only one or two with any sympathetic relation to the text; only one or two of a spiritual nature, and then inciting contemplation of a religious nature through the interpretation by Mr. Crooks, the one singer of the quartet who was favored by the composer. Miss Evans had little to do; Mme. Matzenauer for once lost control of her tones and seldom sustained them; Mr. Gange, singing in a straightforward manner, could not vitalize dead matter. Take the opening of "I Am a Good Shepherd"—"Ich bin ein Guter Hirt." As far as there is any pastoral suggestion in the music of the aria, the text might as well have read "Ich bin ein guter Wirt." What pastoral significance was given was by repeated figures for oboes, repetitions that finally with their acidity and without relief fretted the ear and rasped the nerves. One could not help thinking of how Handel would have treated the text of this cantata. But Handel was one of the world's greatest melodists as well as a master of choral writing.

Take the other cantata, "Eternity, thou Thunder-word," containing speculations as to the number of years the damned would be tortured in hell—a cantata for a "Brimstone Corner" service in years, happily, gone by. Here was opportunity for a dramatic recitative. The good Bach could not in his heart avail himself of it. Mr. Crooks appreciated the errors of the text, and made the most of them; Bach gave him no suggestions, no encouragement in the music itself. Only in the opening chorus, "Eternity," did Bach give emphasis to words, to the solemnity of the thought, and here the chorus did full justice to the music.

Hale sets a good example and one which only stupid fear keeps other professional commentators and music lovers from following.

There is no such thing in human affairs, musical or otherwise, as absolute perfection. Bach was no exception in that regard. Some of his works bore their hearers immeasurably, but they have been browbeaten and shamed into denying it. At the mere mention of Bach's name they are supposed to roll their eyes upward, look intensely devout, and murmur reverent praise.

It is no reflection on the grand master of Leipsic to say that like Homer, he nodded on a few occasions. Despite some utilitarian, uninspired, and dull pages (he had to compose church music constantly, even when he did not feel like it) Bach remains in many respects perhaps the mightiest composer the world has ever known.

As Hale points out, one is able to find futile works in the output also of other great musical creators. Beethoven, Bach and Mozart, however, were not the only offenders. Haydn, Schumann, Schubert, Chopin, Brahms, and Wagner, nodded too on certain occasions.

It takes courage to say so, and knowledge, to be able to put one's finger on the makeshift and arid spots. Philip Hale has both the courage and the knowledge.

George W. Chadwick

The sudden death of George W. Chadwick is the passing of one of the best known musicians of the older school of Americans. Chadwick was a brilliant musician, thoroughly qualified in every branch of his art, and a composer of genuine talent. Perhaps his lack of striking originality, combined with the fact that he was American born, prevented his compositions in larger forms from being very widely known. Perhaps, too, now that he has passed on he may get the recognition that he would seem to deserve, although the rapid transition into modernism that has come upon us recently may have the effect of causing some of his works to sound old-fashioned. However that may be, wide regret must certainly be felt at the termination of the career of this fine American musician.

Tuning in With Europe

Courtesy's New Home

Germany is going polite. The policemen of Berlin, though still heavily armed, disarm the passerby with smiles. Traffic regulation is exemplary, if somewhat rigid, but nothing could be pleasanter than the traffic policemen on point duty. The same thing is true of all sorts of people in contact with the public—bus and tram conductors, store clerks, ushers in theaters and halls; even that dreaded Cerberus of the Berlin apartment house, the "Portier," seems to be affected (though only in spots) by the new courtesy wave. One newspaper has been running a department called "The Blue Ribbon of Courtesy," with prizes and distinctions to the winners. Having reformed Berlin, it is now spreading courtesy and blue ribbons to the provinces.

Discoverers of America

Erich Kleiber, back at his desk in the Berlin Staatsoper after having discovered America, radiated happiness over his New York success. By a sort of symbolic coincidence he was conducting Milhaud's Christophe Colomb, that weird melange of opera, oratorio, church, movie and pantomime. An eminent Frenchman, Paul Claudel, now Ambassador in Washington, is responsible for the text, but it took a strong dose of Max Reinhardt (administered in this case by Ludwig Hörth) to put this phantasmagoria across. There are twenty-seven scenes—no less. There is a proscenium stage extending over the ends of the orchestra, with the narrator in monk's cowl and a chorus of auditors, ditto. There is a regular stage, a super-stage, and a movie screen, which sometimes synchronizes directly with the action on the stage. There is ballet, pantomime, drama and pageant. There are nearly fifty characters, besides the choral soloists and the dancers. There are two antagonistic Columboes, one "temporal" and one "eternal"; and near the end they have a reconciliation scene. There are Mexican gods, wise men, auditors, guitarists, sailors, an accuser, an executioner, and the King and Queen of Spain. And through it all there is some of the spirit of the Cinq d'Or and the Good Soldier Schwejk, as produced by the revolutionary Piscator in Berlin. Kleiber commands all these forces with perfect mastery, and the effect, during the first half at least, is spell-binding. No wonder he has a monopoly of the job. . . .

Why Not in Paris?

It is curious, though, to think that what is obviously the outstanding operatic creation of post-war France can be heard only in Berlin. Whatever may be Germany's political orientation, artistically it is still the most international of capitals. In the theater, too, the French note is strong. The hit of the day, for instance, is Elisabeth Bergner's delectable interpretation of Amphitryon 38, by Jean Giraudoux, a French writer well known to American newspaper men in his capacity of press attaché at the Quai d'Orsay. No less than three other French plays were running in Berlin along with Amphitryon, while good new German plays are absent.

Golders Green in Vienna

If it was difficult to see German plays in Berlin, it was equally difficult to see Viennese plays in Vienna. We asked an old Viennese theater-hound for a good tip, and he sent us to Reinhardt's beautifully restored Josefstadt Theater to see—Maugham's Breadwinners, the scene of which is laid in the London suburb of Golders Green. The Josefstadt Theater, by the way, is the same for which Beethoven wrote his overture, The Dedication of the House, more than a century ago.

Viennese Blondes in Rome

But we were recompensed in Rome. "What," we asked an old resident, "is the thing to see and hear in Rome today?" Quick as a wink he replied: "The Schwarz Revue." The Schwarz Revue, we soon found, is—Viennese. Crowds of Italians, night after night, with wives and children (and babies in some cases) go to hear this 100 per cent. Viennese show, despite the bad Italian, and have a royal good time. The girls in this show are almost all blondes, and Roman gentlemen seem to prefer blondes. The stage door, it is said, had to be guarded by the police.

Neighborhoodly Europe

French plays in Berlin, English plays in Vienna, Viennese shows in Rome, and German opera in Paris! Who says that Europe isn't neighborhoodly? It is, but don't go to Geneva, where the statesmen exchange international courtesies. You might get a different idea.

C. S.

THIS, THAT, AND THE OTHER THING

WHAT DO YOU WISH TO KNOW?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

A Comprehensive Musical Dictionary
I would like to have the name of a good comprehensive musical dictionary, including definitions of *strepitoso d'al Segno*—Mp-FF. I suppose the same words are used for violin and piano music for the expression marks. I should be glad to order from you if you carry it or if you send me the name of it I could order from the local book store.—M. W., Saint Joseph, Mo.

There are many such books. Almost every representative music publisher issues some such dictionary. There are some terms used for violin music which are of course not used for piano music, these terms referring to the special technique of the violin. A musical dictionary which gives most of these technical terms, at least the more important of them and an immense amount of other information as well, is De Bekker's *Music and Musicians*, published by Nicholas L. Brown, New York.

More Competition in the Cities

Please do not print my name in answering this question in the *MUSICAL COURIER*, as I would not want it known by my pupils that I am thinking of giving up my work here. I have been giving music lessons in this small town for several years. I am still young and this seems to be a very limited field. Do you think I would be successful if I went to the city?

Probably not. A man so impractical that he does not mention what kind of music lessons he gives hardly has the mental equipment to succeed against big town competition. Also, the cities are overcrowded already and only very finely equipped musicians are able to succeed in this environment. However, you know your own talents and abilities best and no stranger can decide for you.

Many Schools in New York with Fine Piano Departments

What school in New York has the finest reputation in piano department; also is Olga Samaroff connected with the Juilliard School of Music?—A. T. R., Providence, R. I.

Your question reminds us of the questions almost interminably asked by music lovers—who is the greatest pianist in the world, or who is the greatest violinist or singer in the world, or who was the greatest composer? These are questions that are naturally quite impossible to answer. The greatest for one person is not the greatest for another. Replying to your second question, Olga Samaroff is connected with the Juilliard School of Music.

The Harp Not a "Feminine" Instrument

Is the harp still considered a "feminine" instrument? I am of the opinion that, contrary to the prevailing feeling, the harp is really a man's instrument, for it requires great strength and facility to play it in a really musicianly manner. Any information you can give on this subject will be greatly appreciated.—R. S., Tulsa, Okla.

The harp most assuredly is not a "feminine" instrument, and it surprises us to read your suggestion that it ever was. The technique of the instrument has been developed immensely in recent years, chiefly by Carlos Salzedo, and the National Association of Harpists is a large and vital organization which devotes itself not only to the development of the harp but to the development of modern music as well.

Regarding the MacDowell Colony

Will you please tell me from whom I may receive information regarding the MacDowell Colony at Peterboro, N.H.

If you will write to Mrs. Edward A. MacDowell at Peterboro, N. H., she will be very glad to give you detailed information regarding the Colony.

Not Necessary to Change Name

I am a young singer who plans to be a concert artist. However, due to the depression, I am forced to accept an engagement in vaudeville. My name is not yet well known, and therefore, the engagement is due entirely to my ability as an artist. The reason I am writing you is that I

would like some advice as to whether I should take another name for this tour and use my correct name only for concert work later on.—T. S., Memphis, Tenn.

It would make no difference whether you use your own name or not. It may, in fact, give your name some reputation to have been successful in vaudeville, the prejudices of the past in this regard having long since vanished. If you later get into the regular concert field, grand opera, oratorio, or anything of the sort, people will not care whether you served your time on the vaudeville stage or not, provided you are a first rate artist. There are several artists on the concert and opera stage today who began their careers in vaudeville or comic opera.

An Unusual Bach Edition

Would you please inform me where the Bach Edition indicating the construction and development of the Bach fugues and also the edition with notes of different sizes and colors may be procured as referred to in your Variations of March 21?—E. M., Madison, S. D.

The edition referred to in Variations comes in two volumes and can be purchased from G. Schirmer, 3 East 43rd Street, New York. The music in-

cludes eight Fugues from Bach's Well Tempered Clavichord with analytical expositions in colors and appended harmonic schemes by D. Boekelman.

Juventine Rosas a Mexican Composer

A question of the nationality of Juventine Rosas, composer of *Sobre las Olas* Waltz, has been aroused among the students of our music department. We would greatly appreciate your help in attaining this knowledge.—R. B., Wabash, Ind.

Juventine Rosas is a Mexican composer.

Intended as Substitute for Piano

I have some songs with piano accompaniment, and just above the piano accompaniment ukulele fingering is given. Is this arrangement intended to supply a substitute for the piano?

Yes, it being assumed by the publishers that some people who will like to sing the songs do not own a piano. The ukulele will serve to give the harmony as a make-shift guide for singing, but is of course no real substitute for the piano.

Wants Autograph of Nevin

If you will kindly let me know where I could procure an autograph of Nevin, composer of *The Rosary*, this would greatly oblige me.—B. B., New York, N. Y.

Original autographs of Ethelbert Nevin are scarce. The Carnegie Hall Book Shop, Inc., 158 West 57th Street, New York, might, however, be able to procure one for you.

ACCORD AND DISCORD

Among Musical Courier Readers

What Can Be Done?

New York, April 4, 1931.

Editor, *Musical Courier*:

I have read with interest your article entitled *Music and Morals* in last week's issue of the *MUSICAL COURIER*. I am personally interested in this matter because I know a young musician who is somewhat of the type you describe. This young artist is utterly self-centered and selfish and seems unable to think of anything except personal development in music without apparent consideration of the value that this development has. Also, this artist seems to consider it the duty of friends to furnish support, the argument used being that a God-given musical gift is of such value that it should

be assisted by everybody in its development.

In your article you do not mention this particular phase of the matter, but it seems to me just as important as the other. In cases where there is genius, I firmly believe it is the duty of people to support the struggling musician, and it is in fairness to him that I am writing this letter. Is there anything that can be done to separate the deserving musicians who really should be given assistance from those who know comparatively little about music but have mastered the art of self-exploitation and know how to inveigle rich people—to say nothing of friends who are not rich—into "backing" them?

Sincerely yours,
L. K. S.



WHEN TELEVISION IS PERFECTED
TRISTAN (line from libretto)—"Isolde, how beautiful thou art!"

I See That

The 1931 yearbook of the State and National School Band and Orchestra Contests has just been issued.

The Goldman Band will give seventy concerts during the summer on the Mall in Central Park and at New York University.

Will Brown, dean of the traveling staff of the Baldwin Piano Company, passed away on April 2.

Lawrence Gilman considers Bloch's *Schelomo* "the most imaginative and highly organized composition in the literature of music written for solo cello and orchestra."

The Cornish School offers two more scholarships for cello study under Kotia Levenne.

Betsy Spogen gave a reception on April 2 at the Barbizon Club for Dora De Phillippe and Edward Ransome.

Philadelphia Orchestra plays modern works. Parsifal was given an impressive performance at the Metropolitan Opera.

Conductors are announced for Pacific Coast opera.

Stravinsky's *Oedipus Rex* will be broadcast from the Metropolitan Opera House on April 21.

A reception and supper was given in Hollywood in celebration of the naturalization as American citizens of George Liebling and his wife, Alice.

The Woodhouse Piano School of London will hold a summer session at Lausanne.

The American Bandmasters' Association is holding a convention in Boston this week.

Henry F. Seibert has completed his third season as organist of Town Hall, New York.

Gladys Gavreau, violinist, played her own Romance at two Brooklyn churches.

The Civic Symphony seeks to raise \$25,000 to give concerts in Brooklyn, Manhattan and Long Island.

This is the final week of opera at the Metropolitan.

The "dollar" concerts at the Roxy Theater will be resumed tomorrow, April 12.

Mme. Aksarova has returned to Europe.

Deems Taylor's Peter Ibbetson will be given at Ravinia this summer.

Jaromir Weinberger's *Die Geliebte Stimme* had a successful premiere at the Munich Opera House.

William O. Wolf announces the next convention of Pennsylvania organists for May 3-5 at Norristown.

John Hyatt Brewer is celebrating his fiftieth year as organist of the Lafayette Avenue Presbyterian Church, Brooklyn.

Lazar S. Samoiloff and his daughter Zepha spent a fortnight in New York recently.

Six pupils of the Music-Education Studios won prizes at the Philharmonic Children's concerts directed by Ernest Schelling.

Sergei Klubansky announces a summer session of vocal teaching in New York.

The Boston Symphony gave a Bach Festival from March 24 to 29.

Owing to public criticism, the plans for Radio City have been revised.

The Finnish Government has honored Koussevitzky by making him Commander of the Order of the White Cross.

In his summer master classes in Los Angeles, Alfred Mirovitch lays special stress on the proper use of the much abused pedal.

Willard Sekberg directed a successful concert for the Plainfield Choral Club.

Eight Gescheidt artist-pupils sang in March in prominent churches and at concerts.

Florence Stage will make a tour of America next season under the management of Charles L. Wagner.

Alberto Williams has won international fame as composer.

Arthur Hackett has been reengaged for the Bethlehem Bach Festival as tenor soloist in the B Minor Mass on May 16.

Miss Tapales-Ysang created the role of the Marquise Yorisake in *La Batille* in Paris and scored a decided success.

Clara Jacobo has sung in practically all of the leading opera houses of the world.

The Sittig Trio gave a concert at Fredericksburg, Va., where their ancestors fought in 1862.

The eighth season of the Oak Park (Ill.) Civic Music Association came to a successful conclusion on March 12.

Bruce and Rosalind Simonds gave a two-piano recital for the benefit of the Matthay Scholarship Fund.

On another page in this issue Melba's flutist tells of the passing of the great diva and also some interesting events in her career.

Alberto Williams Repeats Brilliant Success in Paris



ALBERTO WILLIAMS, celebrated South American composer and director of the Conservatory of Buenos Aires since 1893.

South American Composer and Compositions Reviewed

By Evangeline Lehman

What a joy and inspiration it has been to all music lovers in Paris to have the great master, and South American composer, Alberto Williams, in our midst again this year. Everyone remembers the importance with which his works, played on several occasions in Paris, were received, and this success has been repeated this year.

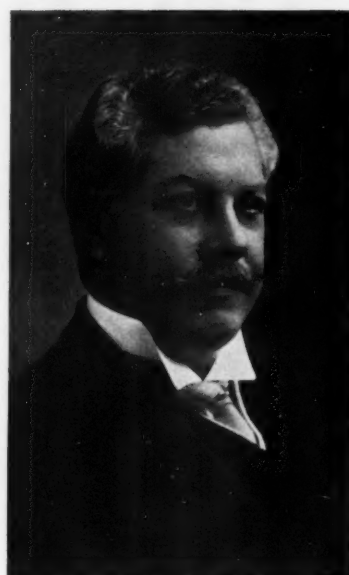
Maestro Williams, who at one time was a pupil of Cesar Franck, is director of the Buenos Aires Conservatory, and his name as a composer has won international fame.

Last year, at a concert given in the Salle du Conservatoire, two of his symphonies were performed with the greatest success. He was immediately acclaimed by the Parisian critics as being complete master of the secrets of instrumentation, and a sincere musician. These works were admirably performed by the orchestra of the Société des Concerts, conducted by Philippe Gaubert. A few days later, another aspect of Alberto Williams' talent was produced through the performance of several chamber music compositions, at the Salle Erard. In his Trio and the Second Sonata for cello and piano, the same high standards of inspiration, clever handling of the instruments, and constant musical interest were in evidence. The cellist was Gerard Hekking, and the pianist was

Madeleine Grovlez, who played the piano part with refined musicianship, perfect understanding and appreciation of the blending with her partners, and excellent technic. A few days later, she was again presented in Paris, at the Salle D'Iena, playing two groups of piano compositions by Maestro Williams. Her performance of his Milongas was so great in Paris that one of the publishers immediately printed them after the first performance, from the manuscript. At the same time Madame Grovlez was engaged to record them with the Pathe Company.

This season, Alberto Williams' Second Symphony figures on the program of the Concert du Conservatoire, and again conducted by Gaubert. His Sonata for piano and violin has been performed by Pierre Lucas and André Asselin at the Salle Erard. During the same week the Concerts Siohan featured Williams' First Symphony.

This is an unusual success and honor for the master who, since many years, has done so much for the musical development of Argentina, and goes on with unending energy and activity, enriching the list of his productions by new works, which always bear the sign of his thorough musicianship and profound knowledge.



ALBERTO WILLIAMS IN 1906

THE ORPHEUS MALE CHORUS OF CLEVELAND



CHARLES D. DAWE

100 Voices Charles D. Dawe, Conductor

will feature

THE LORD'S PRAYER

Musical Setting by

JOSEPHINE FORSYTH

at their Spring Concert, Masonic Hall, Cleveland, Ohio, April 15

Male Chorus arrangement by Edwin Arthur Kraft

Published by G. Schirmer

Yvonne Gall for Pacific Coast Opera

Yvonne Gall, of the Paris Opera, who for several summers has been a leading soprano at Ravinia, has been engaged to appear with the Los Angeles and San Fran-

cisco opera companies in the fall of 1931. Mlle. Gall will remain with Mr. Eckstein's company throughout their season. After Labor Day she will resume her concert appearances until the opening of the Los Angeles opera.



YVONNE GALL

cisco opera companies in the fall of 1931. Mlle. Gall will open the Los Angeles season (about October 1) in Marouf, in which she will be co-starred with Mario Chamlee. This will be Mlle. Gall's first appearance on the Pacific Coast.

Mlle. Gall is now in France, where she has made a number of outstanding successes this season. The soprano has been engaged for special performances in Lyons, Lille and Bordeaux. An operatic tour in Roumania had to be cancelled by Mlle. Gall because of so many appearances at the Paris Opera House. To her long list of leading roles at the Paris Opera, Mlle. Gall added a new opera, Guercœur, by Almeric Magnard, which was produced March 27. Mlle. Gall will sing Desdemona in the revival of Otello, which will also take place this spring.

At the close of the Paris season, in May, Mlle. Gall will sail for America. She will fulfill concert and recital engagements in New York, Chicago, Indianapolis, Washington and other cities before returning to

National Oratorio Society Broadcast

The National Oratorio Society, Reinald Werrenrath, conductor, broadcast the second part of Elgar's The Apostles on Easter Sunday. Chorus and orchestra were enlarged for this performance, and Mr. Werrenrath directed both ensemble and soloists with his usual authority and musicianship.

As before announced in these columns, the National Oratorio Society broadcasts every Sunday over Station WEA. The hour is from 1 to 2 P. M. Next Sunday (April 12) Mr. Werrenrath will lead his forces in a presentation of Gounod's Redemption.

Baltimore Schubert Memorial Concerts

The Schubert Memorial Committee of Baltimore, Md., now in its third year, announces two concerts in the Baltimore Museum of Art, April 12 and May 3. The artists will be Flora Collins and Olga Zundel in the first concert, and Sascha Gorodnitzki in the second.

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FINAL SCENE OF TANNHAEUSER

Tannhaeuser has been re-staged in Frankfurt-am-Main through the sympathetic cooperation of Dr. Herbert Graf, stage manager, and Ludwig Sievert, scenic designer, in a manner that is said to be free from the Bayreuth tradition, without, however, swerving from the intentions of Wagner himself. The scenery, costuming and grouping have been conceived in accord with modern ideas and mechanical possibilities. The final scene is shown here, with the raised tiers of platforms which render possible the chorus grouping that Dr. Graf has used so effectively in the staging of other classic and modern operas. He has a real genius for picture figure grouping.

Diller-Quaile Spring Recital

Town Hall was well filled at the recent spring recital of the students of the Diller-Quaile School of Music, New York. To open the program, Angela Diller, who presided, led both the audience and the young performers in singing St. Anthony (Haydn). This concert was given by the preparatory department which includes pupils from eight to fifteen years of age. Music offered was by Haydn, Handel, Beethoven, Chopin, Schubert, Debussy, Inghelbrecht, Rachmaninoff and others, and features of the afternoon were demonstrations of ear-training and keyboard harmony, and rhythm band work. Conducting the rhythm band were two students, Marjorie Graham and Philip Quigg, and the children showed notable ensemble and a careful regard for dynamics in their playing. Soloists of the program were: Fairlee Lou Muehleck, Edgar Stillman, Jr., Arnold Knauth, Irma Jurist, Robert Ellner, Miriam Berg, Barbara Bird, Doris Goodman and Sophie Bostelmann. Those pro-

grammed in ensemble numbers were: Ellen Mundhenk, Lucia Tallarico, Jean Alice Whitlock, Carlotta Taylor, Marjorie Graham, Marys Bird, Edward Morrison, Philip Quigg, David Lindsay, Kathie Stillman and Richard Strunsky.

Throughout the whole program thorough grounding in the principles of music was evident, and equally evident was the genuine pleasure which these pupils take in their work.

Mitzi Welker's Activities

Mitzi Welker, Viennese mezzo soprano, who has been singing successfully before the public for several seasons, was soloist at a concert given at the Apollo Auditorium in



MITZI WELKER

Brooklyn on March 25. On this occasion Mme. Welker sang Ah Sweet Mystery of Life, by Victor Herbert; L'amour-Toujours-L'amour, Friml, and Mother Machree (by request), Ernest R. Ball, all with orchestra accompaniment. In her singing she revealed a mezzo soprano voice of fine quality and good range and which she used with taste and intelligence at all times. Her diction was distinct and her interpretations artistic. Mme. Welker was enthusiastically received.

This talented singer also broadcasts over WABC, WOR, and WBBC. Hundreds of letters of appreciation have been sent into the various stations praising this artist for her delightful entertainment. On April 2, she appeared at a concert on Governor's Island and again made a fine impression.

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Franz Liszt in Word and Picture

(In six weekly instalments. Part I appeared March 28)

PART III

(Part IV next week, with subsequent instalments to follow)



(17) LISZT SILHOUETTE, 1841

(By Varnhagen von Ense)

Carl August Varnhagen von Ense was a diplomat and litterateur. Among other things he published the writings of his gifted wife, Rahel Levin. In leisure hours he made silhouettes, of which the accompanying amusing portrayal of the slim Liszt is a good example.



(16) LISZT AT THE AGE OF TWENTY-NINE

The picture shows the twenty-nine year old master in a coat of Hungarian design. His soft but characterful profile is here well portrayed, and his slight physique, in such remarkable contrast to his pianistic might, is disguised by the loose-fitting mantle



(18) FRANZ LISZT AT THIRTY

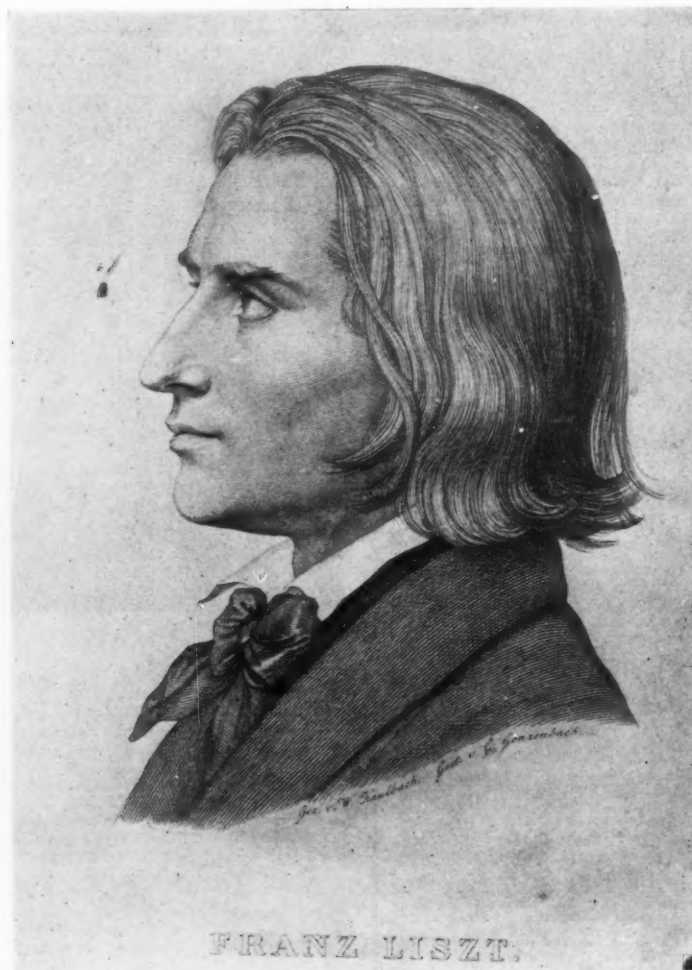
(Lithograph by Scheffer-Decker)

During the year 1841 Liszt made a tour of the English provinces, which, owing to poor management, resulted in a heavy deficit. With characteristic generosity Liszt absolved the manager from the payment of his personal fees. There followed a series of tremendously successful concerts in London. While there Liszt enjoyed playing duets with the well known composer of etudes, J. B. Cramer. Liszt was tireless at the piano and often tired Cramer out completely. On one such occasion, Liszt laughingly exclaimed: "J'ai joué un duo avec Cramer—j'étais le champignon empoisonné et j'avais à côté de moi mon antidote, le lait." Cramer retorted: "De mon temps on jouait fort bien, aujourd'hui on joue bien fort." The two puns are lost in translation, therefore only the original French is given.



(19) PRINCESS KAROLINE WITTGENSTEIN AS A GIRL

Princess Karoline Wittgenstein, the woman who was to play the most important role in Liszt's life, was born in 1819, the daughter of a Polish nobleman. When the great pianist first met her in Kiev in 1847 she had been for eleven years the unhappy wife of Prince Wittgenstein, adjutant to the Czar. The artist and the highly cultured woman soon fell in love and decided on marriage. The Princess sued for divorce and fled from Russia in 1848, settling in Altenburg, near Weimar. She urged Liszt to give up the uncertain virtuoso career, and to devote himself entirely to composition—especially of sacred music.



(20) LISZT

(Drawn by W. Kaulbach, Engraved by L. Gonzenbach)

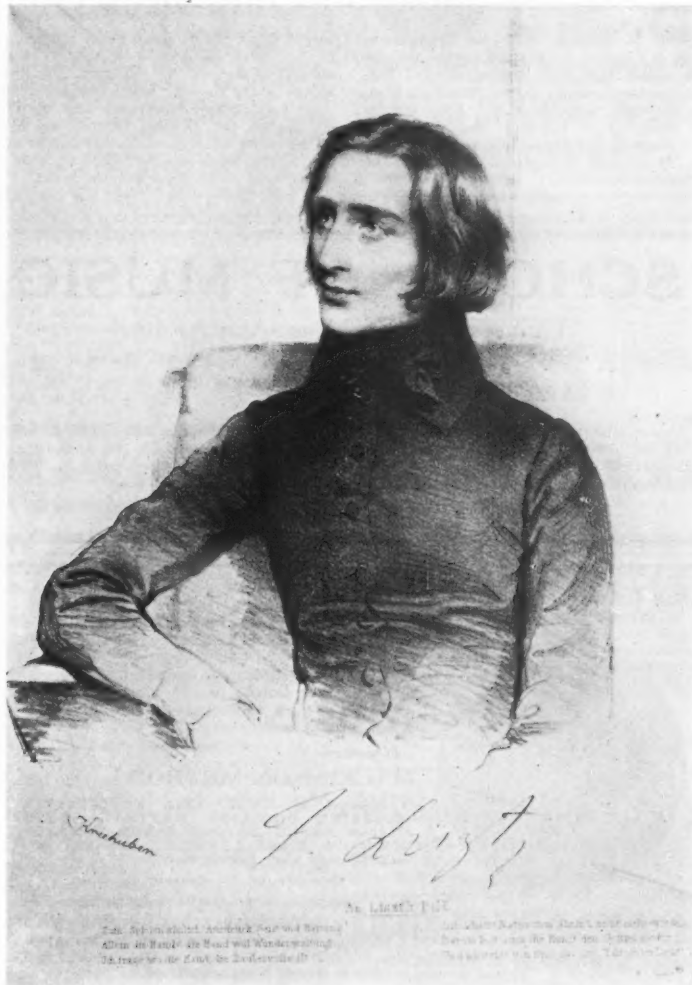
In 1843 in Munich the well known German historical painter, Kaulbach, drew a bust picture of Liszt. It was subsequently engraved by Gonzenbach, and is regarded as one of the best likenesses of the master. Liszt and Kaulbach were warm friends, and in 1856 the composer glorified one of the painter's works in a symphonic poem, the Battle of the Huns. The subject deals with the triumph of Christianity over pagan brutality.

Franz Liszt in Word and Picture



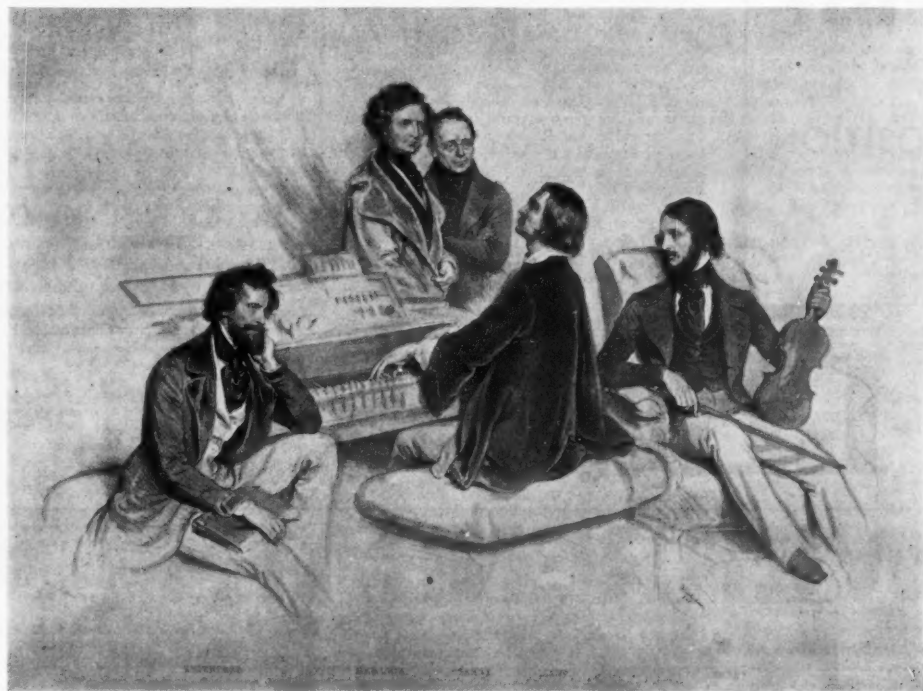
(21) LISZT AT THIRTY-FIVE
(Lithograph by Kriehuber)

Liszt continually gave evidence of his benevolent disposition. He aided rising young artists in word and deed, and time and again he donated the rich proceeds of his concerts to charitable purposes. In 1839 he signified his willingness to bear the large expense necessary to the erection of the Beethoven statue in Bonn. Otherwise it would probably have taken several decades to start the work. From the year 1842, when Liszt was made Court Conductor Extraordinary in Weimar, he became more and more attached to the city of Goethe's birth, and in 1848 he settled there permanently.



(22) LISZT IN THE MIDDLE OF THE THIRTIES
(Lithograph by Kriehuber)

This fine lithograph by Kriehuber subjected the artist to many good-natured gibes. It will be noted, that, while he pictured the whole right arm, he omitted the great pianist's hand. The witty Viennese writer, Saphir, wrote a verse in which, after deploring the absence of the hand, he explains it by saying that, as nature herself could not reproduce such a wonder hand, it is only natural that the artist could not do so.



(23) LISZT AND FRIENDS

Liszt is improvising at the piano. To his left, with sketch-pad and pencil, sits the famous lithographer Kriehuber, who made portraits of nearly all the contemporary celebrities that came to Vienna. Of Liszt he made many fine likenesses. At the pianist's right is the distinguished violinist, H. W. Ernst, whom Liszt greatly admired. Behind the piano (with curly hair) stands Berlioz, Liszt's intimate friend and model in the field of the symphonic poem. Next to Berlioz is Czerny, Liszt's teacher.



(24) LISZT'S HAND

Numerous plaster casts of Liszt's hands were made for the purpose of studying these instruments of an almost incredible virtuosity and bravour. The accompanying illustration shows the master's right hand in his mature years. It is the finely developed, yet sensitive, hand of a man that works equally with head and hand.

Florence Stage, Young American Pianist, to Make a Tour of America Next Season

Charles L. Wagner Bringing Her From Abroad Where She
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—Some Details About Her Career

Quite in keeping with the progressive spirit of Charles L. Wagner comes the announcement that next season he will present to Americans the young American pianist, Florence Stage, who has been touring and studying in Europe. Her debut will take place in Carnegie Hall, as soloist with the Manhattan Symphony Orchestra, on November 15.

The writer recently met the golden-

haired Miss Stage, when on a hurried trip to the States she stopped in New York long enough to play for Mr. Wagner. She looked hastily about the city which she left several years ago, noticed how many new skyscrapers topped the skyline, listened to details of the many attractions the city has to offer, and finally made up her mind to visit her native land as an accomplished artist.

A visit to her home town and her family

was made in just about the same amount of time that she devoted to New York, with the sole difference that Columbus, Ohio, could be enjoyed with more leisure—this with all due respect to the busy little capital of the Buckeye State.

The story of Florence Stage reads like that of all serious musicians who have devoted their entire time and energy to developing their chosen art. As a little girl

that has left an indelible impression on her. She was in Madrid, Spain, for a concert one February morning last year; the sun was shining brightly and the air was crisp. With her music under her arms she entered the auditorium of the Teatro della Comedia for the usual concert day process of over-seeing that the piano she was to use was being properly tuned. On entering she saw that the fire curtain and drops had been

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FLORENCE STAGE.

American pianist, in Berlin, standing below the poster which announced her appearance in that city.

the happy, gay little Florence had dreams of great success. These were accentuated, as one can readily surmise, when the genial Walter Damrosch told her that some day she would become a great artist. This was when she was ten. Not many weeks after that blessed day, she gave her first recital in her home town, Columbus, and now looks back on that event with a smile. "It was an impertinently difficult program," she claims.

Her coming to New York was with the idea of placing herself under a valued teacher, and Alexander Lambert was the choice. After working with him for several years the young pianist felt that she needed a European musical background as well as an American one. Much thought was devoted to the choice of the proper locality, and finally Vienna seemed to make the strongest appeal. Miss Stage was accepted as an Emil Sauer pupil.

Emerging from the student stage she has played since then before capacity houses in Salzburg, Berlin, Zurich, Geneva, Brussels, Vienna, Rome, Prague, Leipzig, Bruenn, etc., and everywhere one finds that she is appreciated not only as a pianist of great talent but also as a personality of great force, vitality and character.

With no ostentation, Miss Stage tells of the busy days she spends at her piano. Living abroad means for her the perfecting of her work and for this she has sacrificed most of the pleasures and luxuries which many another person could not forego. She has learned to speak German, French, Spanish and Italian, but she often longs for the leisure which would afford her the opportunities of drinking deep of the beauties and pleasures of Vienna life, and in fact, of the local life of all the musical cities which she has toured.

Despite this fact, Miss Stage often has little experiences which fill her life with all the joy which she thinks she could acquire with leisure. She tells of one little instance

raised and that the large Steinway piano was on the stage. Sitting in front of it sat an elderly piano tuner, with a small girl of about twelve carelessly leaning against the instrument, seemingly scanning the face of the man. His head was bent toward the instrument while his right arm was extended over the strings in the attempt to tighten them and catch the proper tones between the hammer blows of the working stage hands who surrounded him.

Miss Stage approached him and suddenly realized that her surmise was correct—the man was blind. She addressed him in German, somehow sensing that it was his mother tongue, and after giving him a kindly greeting she left the theatre. That afternoon she returned to the theatre to test the

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instrument, which she found in perfect condition, and that evening confidently played on it to a large and enthusiastic audience.

While waiting back stage for her second group she was attracted to a man sitting in the shadows, his chin resting on his hands, which were supported by a large gold-headed cane. It was the blind tuner, faultlessly dressed, and listening to the words of congratulation which were being showered on the young artist by her friends.

On stepping over to him his face lit up with joy and he said to her: "My child, I had to come and hear you because today when you spoke to me I knew by your voice that you are a great artist. Your playing is from heaven. Please come to us again and again because you have won our hearts." With feelings of obvious emotion Miss Stage told the writer that of all the glowing tributes which she had received from critics none has ever moved her to the depths of her soul as did this tribute from the elderly piano tuner of old Madrid.

Of course we would not disagree with Miss Stage about the matter, but we were very much interested to note how many laudatory criticisms she did have, not only from critics but even letters of praise from noted musicians. It seems that the pianist has at various times played the Rachmaninoff Second Concerto as soloist with orchestra, and one notes that in Rome it

was said of her that "the greatest difficulties of this stupendous composition she surmounted with perfect and dazzling technic, each of the three movements being interpreted with expression, alternating brilliance with poetic delicacy."

In Bruenn they spoke of the remarkably fine impression she made by her rendition: "She possesses the touch and power of a man, together with a technical verve that would be difficult to excel. She is the ordained interpreter of Rachmaninoff..."

Of letters we saw many, one of which was from Ernst Kunwald, in which he expressed his feelings of enjoyment in the conducting of the Rachmaninoff work with Miss Stage as soloist. He says: "From the first measure I recognized your superb musicianship. It was quite wonderful how you accommodated your playing to my beat and to the orchestra. Your fine technic, beautiful touch and artistic temperament were a delight for the audience and for the orchestra players, and, last but not least, for myself."

Everyone knows of the musician, Edvard Moritz, and he it was who said of Miss Stage that she has mastered the Rachmaninoff Concerto in an extraordinary manner. "She has a wonderful technic," he continues, "and her musical interpretation shows a great and very interesting personality and I am sure her career will be a great one." M. T.

Music Notes from Coast to Coast

Buffalo, N. Y. The Philharmonic Concert Organization, of which Zorah B. Berry is local manager, has presented three noteworthy concerts recently in Consistory Auditorium. Gigli, noted Metropolitan tenor, assisted by Ann Hamilton, soprano, with Miguel Sandoval at the piano; Vladimir Horowitz, eminent Russian pianist, and later the Mendelssohn Choir of Toronto with Dr. H. A. Fricker conductor.

Buffalo Musical Foundation orchestra concerts have been given by the Chicago Symphony Orchestra, Frederick Stock, conductor, the Detroit Symphony with Molinari guest conductor, the Cincinnati Orchestra with Reiner conducting, and the Rochester Philharmonic under Eugene Goossens, Guy Fraser Harrison directing the Rochester Civic Orchestra in a Junior Matinee, Marian de Forest, local manager.

Under the auspices of the Buffalo Symphony Society the well known Georges Barrere and his Little Symphony Orchestra gave a delightful program in State Teachers College Auditorium.

Several great artists have appeared in Elmwood Music Hall recently under the local management of A. A. Van De Mark, including Albert Spalding, Florence Austral and Mario Chamlee.

The eminent English pianist, Myra Hess, was brought to Buffalo by the Chromatic Club in the last of its series of evening concerts.

The afternoon programs of the club have been of high order of merit, outstanding performers being Isabelle W. Stranahan, Rose Bampton, Helen Eastman, Eva Rantenberg, Esther Erftenbeck, Gilda Cassimir, Marvin Burr soloists, Ethyl McMullen and Robert Hufstader, accompanists.

The students program enlisted a fine array of youthful talent, participants being Frank Maguire, Hallie Parker, Betty Wahl, Doris Linton, George McComb, Edna Sheffline, Marie McKenna, Katherine Schulz, Ralph Weeger, Elizabeth Callaghan and Clemens Sandresky, representing teachers Cherry, Sleep, Storck, Davidson, Howard, Prentiss, Eastman, Storch, Davidson, Howard, Prentiss, Eastman, Stranahan and McLeod.

The concert of the Rubinstein Chorus of women's voices under the able leadership of R. Leon Trick given in the Statler ball room was most enjoyable and well attended. Assisting in the program was Ethel Stark Hickman, piano soloist, whose varied selections contributed in large measure to the enjoyment of the audience and proved her musicianship, talent and excellence of training. Maurice Nicholson furnished satisfactory accompaniments for the chorus.

Robert C. Hufstader, organist and choir-master of St. John's Episcopal Church, gave an admirable program of organ music in which his musical and technical growth was evidenced.

Dr. Ernest MacMillan spoke on Hymns and Hymn Singing at a vesper service of the First Presbyterian Church. Clara Foss Wallace, organist and choir director, playing while congregation and choir sang under his direction. The American Guild of Organists, Buffalo chapter, sponsored the service.

The Buffalo Civic Symphony Orchestra under the able leadership of Andries J. Cornelissen has given two concerts in Elmwood Music Hall for the benefit of unemployed musicians, both of which have been well patronized and highly commended, the musicians responding admirably to the direction of their conductor in programs of much merit. William Breach, baritone, was soloist for the last concert and greatly pleased

the audience in his delivery of the Elijah aria.

Isabelle W. Stranahan and her quartet of women's voices known as the Masqueraders presented an enjoyable program of music for the College Club recently with Ethyl McMullen at the piano for Mrs. Stranahan.

A number of the vocal pupils of Helen Caster gave an interesting program of excellence in the Chapter House, Marcia and Dorothea Jump, violinist and cellist, assisting. Mrs. Paul Bott and Miss Caster accompanists. Outstanding soloists were Martina Baker, Grace Vabinder, and Benedetta de Francesco, but all acquitted themselves creditably and were the recipients of many compliments.

Mr. and Mrs. Leonard Adams issued invitations to a piano recital given by Mr. Adams in their artistic home. A good sized audience were afforded the pleasure of hearing a program of selections by Beethoven, Chopin, Palmgren, Schumann and Liszt, to which the performer generously added extras.

Eva Rantenberg, pianist, was presented in a varied program in the Twentieth Century Club Friday morning series and met with gratifying success.

An excellent account of the musical activities of one of Buffalo's young musicians has been received from Vienna. Katherine Statter, formerly a pupil of Evelyn Choate, is now studying with Felix Weingartner. She is to give a recital of her own compositions, and later her Symphony is to be played by one of the leading orchestras. L. H. M.

Grand Rapids, Mich. The Philharmonic Concert Course, of which Mrs. Marjorie MacMillan is local manager, presented the Don Cossack Male Chorus, Serge Jaroff director, in a program of sacred and folk songs.

At the third concert on this same course appeared Jose Iturbi pianist, as soloist with the Detroit Symphony Orchestra.

Winifred Christie, pianist, gave a recital on the Bechstein-Moor double-keyboard piano, in Fountain St. Baptist Church. Numbers by Handel, Couperin, Scarlatti, Bach, Franck, Chopin, and Liszt, arranged for the new instrument by Miss Christie and Emanuel Moor, were played by the artist.

Also on the Fountain St. Baptist Church course appeared Paul Robeson in recital with Lawrence Brown at the piano. With the exception of one group of classic numbers, his program consisted of Negro songs and spirituals.

The St. Cecilia Society has been very active. Bernard Ocko, violinist, gave an interesting program. His concerto was the seldom-played opus 14 in F sharp minor by Wieniawski. Helen Baker Rowe was the accompanist, and Bertha Kutsche was chairman.

The St. Cecilia Chorus, Paul A. Humiston, director, and Alyce VanderMey, accompanist, furnished an attractive program, assisted by Mrs. Karl Dingeman, soprano, and Thomas Heines, bass. Mrs. Charles M. Wilson was in charge of arrangements.

A notable recital was given for the society by Rudolph Ganz, pianist, his numbers including the Busoni arrangement of the Bach Chaconne, sonatas by Haydn and Chopin, four Debussy preludes, and two of his own compositions. In May and Etude Caprice. Mrs. Lueve Parcell was chairman of the day.

A lecture-recital of the opera, Jewels of the Madonna by Wolf-Ferrari was given by Dorothy Pelck McGraw, assisted by a quartet.

(Continued on page 40)

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Cornish School Summer Session

SEATTLE, WASH.—A faculty containing celebrated names in the world of art, combined with a perfect climate ideally adapted for summer study, make the Cornish School at Seattle, Wash., a popular place with students from all over the States and Canada each summer session. The seventeenth session will open this year on June 22 and run for six weeks.

Guest teachers announced are: Sigismund Stojowski, pianist, composer and teacher; Ellen Van Volkenburg, direct from a season in London, where among other successes she produced Othello, starring Paul Robeson; Mark Tobey, who has recently received much favorable comment from New York critics with his exhibits at the Modern Museum and Gallery of Contemporary Art; Lore Deja, for six years assistant to Mary Wigman at her school in Dresden, and only exponent of the Wigman School in the country.

Regular members of the faculty who will be available are: Martha J. Sackett, for eleven years assistant to Calvin Brainerd Cady who will conduct special normal courses for teachers of children; John Hopper, pianist and accompanist, who will teach piano; Maude Conley Hopper, recently returned from three years of study in Europe, who will teach voice; Welland Lathrop, associate of Rudolf Shaeffer, Douglas Donaldson and Norman Edwards, modern design and color; John H. McDowell, who will teach applied diction, public speaking; Kathleen Ortmans, Dalcroze Eurythmics.

The Cornish School occupies its own beautiful building, situated in a choice residential district on a hill overlooking Puget Sound and the snow capped Olympic Mountains. Board and room may be had in the immediate vicinity, and week ends are left free for trips. Within a short distance of the city there are famous mountain and lake resorts that can be visited, and there are many short boat trips on Puget Sound and its islands that the visitor finds particularly attractive.

A cultural contact with other arts and educational influence will send the summer school student back to professional work with renewed energy and enthusiasm. M.

American Vocal Quartette in Demand

That the lilting music and clever lyrics of Gilbert and Sullivan's The Gondoliers are enjoyed by juvenile and adults alike is demonstrated by the success of the American Vocal Quartette, which is being sponsored by the National Music League in a concert version of the operetta. The four singers (Molly Gould, soprano; Helen Lockwood,



AMERICAN VOCAL QUARTETTE

contralto; Kurtis Brownell, tenor, and George Newton, baritone) are experienced soloists whose lovely voices are heard to splendid advantage in the solos, duets and quartets of the operetta. The story is related by the pianist-expositor, Marian Kalayjian. The colorful costumes form a superb setting for the sparkling personalities of the characters, the presentation delighting the eye as well as the ear. Enthusiastic comments have been received from Meriden and New Britain, Conn., and North Plainfield, N. J. Among the cities which are still to have the pleasure of the presentation are Elmira, New York, Amsterdam, Albany and Buffalo, N. Y.; Indianapolis, Ind.; East Stroudsburg and Wilkes-Barre, Pa.

Blanche Marchesi Artists Please

Gladys Field made her first bow to a British audience at Drottingham with the Newark Choral Society, taking the part of Carmen in the opera given in concert form. Her success was nothing short of a triumph, and much will be heard of this rising star.

Ethel Davis, who fills the position of contralto at the American Church in Quai d'Arsey, won excellent success at Mme. Marchesi's charity matinee. Miss Sabini sings leading roles in London, at the Old Virk Opera House, and Margot Careme in the leading role in Lilac Time, having worked herself up to this position in two years.

Blanche Marchesi gave a strikingly brilliant matinee on Saturday, March 7, at her Paris home. The audience was select and enthusiastic; the artists seemed to surpass themselves.

Joy McArden, of the Opera, and Madame

Devoyod of the Theatre Francais, the Misses Rita Guérard and Ethel Davies, the former accompanied by Signor Davico in his compositions, also won much favor.

Watslaw Niemczyk, violinist, and M. Dubruille, cellist, embellished an interesting program. The great English dancer, Margaret Morris, delighted everyone with her marvellous grace, and Solito de Solis, celebrated pianist, evoked enthusiastic applause. Last, but not least, Blanche Marchesi sang Schubert, Brahms, Debussy, Moret and César Franck, in her inimitable manner. It was a noteworthy afternoon. R.

PUBLICATIONS

CONCERTO FOR VIOLIN AND ORCHESTRA IN G MAJOR, CARL DITTERS VON DITTERSDORF, 1739-1799. (Friedrich Hofmeister, Leipzig.) This old masterpiece has been edited by Hans Mlynarczyk and Ludwig Lürman. It consists of three movements: Allegro Moderato, Adagio and Presto. The first and last movements are brilliant, offering much that is appealing for the concert violinist, and the slow movement has a melody of great beauty, color and warmth. The work is published with piano accompaniment, excellently arranged for rehearsal purposes, and to be used as a score at performances with orchestra. The orchestration is for strings only.

WHITE ENCHANTMENT, a cycle for four solo voices, by CHARLES WAKEFIELD CADMAN. (Ditson.)

This new work is in a popular form, consisting as it does of a series of solos, duets and quartets with piano accompaniments. There is a little story connected with it and it may be played with costumes if desired. It will probably be more popular in that form, but for ordinary concert use will be more applicable in its simple form without either costumes or action. The music is so good that no accessories are in any way necessary to its enjoyment. At the same time, there are many occasions on which the treatment of this cycle as a sort of operatic excerpt or act might be found to add to its interest. The separate musical numbers are, for the most part, connected together by recitatives, but each of the musical numbers may be used separately without the rest of the work, and

some of them are sure to be used in this manner.

If the work is to be described as it stands in the printed form, it must necessarily include the characters. They are, the Father (who need not be old), bass; the Mother (up-to-date and attractive), alto; the Daughter, soprano; the Lover, tenor; a Friend, pianist. The time is any preferred period in modern history, and the scene is after dinner in a living room with a fireplace, piano, easy chairs, divan and coffee table. A simple arrangement of screens may be used. Appropriate but simple action will heighten the effect.

The titles of the various songs and so on are as follows: Fire on the Hearth (quartet), The Ladies of the Harem (base solo), Window-shopping on the Avenue (alto and soprano duet), Three Harps Make Songs to Heaven (tenor solo), Mignonette (alto solo), The Plunderer (soprano solo), Love's Language (quartet), Lull Us No Longer (bass and tenor duet), Interval (alto solo), recitative (tenor solo), Like Wind Upon Water (soprano solo), In Some Cold Hour (tenor and soprano duet), Love is a Blossoming Bough (quartet).

Cadman has always been best known for his vocal writing, and in it he is surely a past master. He not only knows exactly how to handle voices effectively, but he also has an inexhaustible wealth of melodic invention which makes it possible for him to write a series of pieces in this manner, to be used in succession, without repeating his ideas or the character or mood of them. Each number in this rather extended operatic scene is distinct unto itself; each one as it appears has the surprise of novelty and of a completely new musical idiom, and yet the whole is knit together in a single admirable unit which progresses toward the final climax. The voice parts, whether for solo, duet or quartet, are written so as to give the singers real opportunity for vocal display, and the accompaniments are not only harmonically rich but also are full of expressive figuration. It is quite sure that some of these songs will become familiar concert numbers used separately. It seems, however, to be still more sure that the cycle will be used as a whole and will add to Cadman's great and well deserved fame.

VIOLIN MUSIC

SONATA, for Violin and Piano, by LEO SOWERBY. (Published by the music department of the American Academy in Rome.)

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Maude Douglas Tweedy Studio Notes

On March 9, Maude Douglas Tweedy held her fourth criticism and recital class of the season in her studios. The pupils and artist-pupils who sang were: Eda Moulton Brooks, Esther Jacobson, Florence Moore, Florence Paul, and Vera Howell, sopranos; Florence Roetger, mezzo-soprano; Marie Carlson,



MAUDE DOUGLAS TWEEDY

contralto; Marjorie Harris and Elizabeth Parchinger, dramatic sopranos; Giovanni Morelli, Hubert Bentley, Edward Donnellan and Howard Tompkins, tenors; John Roberts, baritone; Duane Ellingham, boy alto, and Jeanne Palmer Soudeikine, dramatic soprano, who took the critics by storm at her recent New York recital.

Especially enjoyed was the work of Esther Jacobson, whose beautiful lyric soprano voice was heard to advantage in Botschaft by Brahms, and The Bird of the Wilderness, by Horsman. Marie Carlson, contralto, sang songs by Tschaiakowsky and Ronald with a voice of rich timbre and wide range. Marjorie Harris displayed a voice of great power and fine quality in Der Todt das ist die kühle Naecht, by Brahms, and Flame, by Daniel Wolf. Elizabeth Parchinger sang songs by Brahms and an aria from Ernani, by Verdi, with rich tonal color, and Jeanne Palmer Soudeikine sang with her usual beautiful tone, splendid artistry and fine musicianship songs by Glerika, Strauss, and Wagner. Giovanni Morelli's lovely lyric voice was heard in an aria from L'Amico Fritz by Mascagni and My Lovely Celia, arranged by Wilson. Howard Tompkins sang with beautiful tone quality and finesse songs by Ravel and Debussy. Frank Chatterton was at the piano and was a most sympathetic accompanist. After each pupil had sung, the work was criticized from the standpoint of tone, style and musicianship by the other members of the class.

Recently a recital was given by Jeanne Palmer Soudeikine, soprano, and Howard Tompkins, tenor, artist-pupils of Maude Douglas Tweedy, and Daniel Wolf, composer-pianist, in the studios of Miss Tweedy. Frank Chatterton was at the piano for the singers and played excellent accompaniments.

Three National Music League Singers Star

The National Music League was ably represented in the production of Cavalleria Rusticana, on March 12, in the cast of the Philadelphia Grand Opera Company's presentation of Mascagni's opera. Included were such luminaries as Bianca Saroya, soprano; Dimitri Onefrei, tenor, and Giuseppe Martino-Rossi, baritone. The artists acquitted themselves commendably, both historically and vocally. Bianca Saraya, whom the Philadelphia Evening Bulletin considers one of the best Santuzas on the operatic stage today, gave a finished performance of convincing and sympathetic appeal. Dimitri Onefrei's fine singing and dramatic ability were enhanced by his youth and attractive appearance. The Evening Bulletin thought Giuseppe Martino-Rossi "a most excellent Alfio in every respect." That the singers were enthusiastically received by a large audience is not surprising when one considers the National Music League's reputation for maintaining a high standard of artistic merit.

Ellerman Recital at Columbia University

Amy Ellerman, well-known contralto, gave a recital at Teachers College, Columbia University, on March 11, for Sigma Alpha Iota Fraternity, to maintain a cottage at the MacDowell Colony. This national women's fraternity built a cottage at the Colony in 1918, which it has maintained, and Miss

Ellerman, honorary member, thus aided the Fund. She was assisted by the Alpha Theta Trio, Helen Dvorak, violin; Mary Hill Doolittle, cello, and Sarah Knight, piano. The four song groups contained The Sea, Thy Beaming Eyes and The Bluebell, by MacDowell. Miss Knight was the accompanist.

Nana Genovese's Musicales

Nana Genovese held a delightful musicale and tea at her home in Tenafly, N. J., recently, which was attended by about 150 people. During the afternoon a very enjoyable program was rendered by Anja Sinayeff, Russian violinist, who played numbers by Tschaiakowsky, Kreisler and Elgar. Gladys Yates, first soprano of the Presbyterian Church at Garfield and a pupil of Mme. Genovese, was heard in the Vissi d'Arte from Tosca and the Musetta aria from La Boheme. Then Francesco Longo, pianist and composer, played several numbers, and Dolores Cassinelli, well known radio and motion picture star, sang Rondine al Nido by De Creacenzo, Clavelitas by Valverde, and Serenade by Toselli, also a number of encores. Mrs. C. Larry, first contralto of the Garfield Presbyterian Church, also a pupil of Mme. Genovese, sang a duet—On Wings of Music by Mendelssohn—with Mrs. Yates; also Nearest and Dearest, by Caracciolo.

Much pleasure was afforded when Mme. Genovese herself was heard in a group of well chosen songs in which the beauty of her contralto voice was heard to advantage. Later she and Miss Cassinelli gave a duet which aroused great enthusiasm.

Commenting on the affair, the Bergen Evening Record said in part:

"A responsive circle of art and music-loving friends and neighbors; the mutual enjoyment of the works of the great masters, presented by professional and local talent; the possible founding of a salon musicale, similar to the Salon Musicale of Syracuse,



NANA GENOVESE

and the sharing of her great gifts with others—such is the vision of Mme. Nana Genovese, internationally famous mezzo-soprano, personal friend of Enrico Caruso, and now has an estate in Tenafly.

"That such a vision may be realized was demonstrated by Mme. Genovese during her residence in Rutherford. There, during the world war, she arranged war-time benefit concerts, importing soloists from New York city, organizing local talent, originating the giving of opera recitals in costumes and developing a repertoire that acquainted Rutherford with the best of music. . . .

"While possessed of ample means, Mme. Genovese continues to devote herself to her art. She sings in five languages, and has a rich, warm voice of remarkable range. For many years she has maintained a studio in the Metropolitan Opera House in New York."

Claus Pupil in Recital

Elizabeth Voegtly, pianist, of Pittsburgh, appeared recently before the Woman's Community Club of Zelenople, Pa. The High School Auditorium was filled to overflowing, and the young artist displayed genuine talent in numbers by Chopin, Rachmaninoff and Paderewski. Miss Voegtly is a student of John W. Claus.

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Musical News in Chicago

(Continued from page 5)

played to his advantage and to the pleasure of his hearers. What more can be said to praise such an artist, who honors the concert stage as much as he does the opera and who demonstrates that a good singer will always "put it over" a shouter just as a clever boxer will outpoint a slugger. The parallel may not be elegant but it is quite to the point.

The singer, had, as usual, as his assisting artist, Frederick Longas, who not only played excellent accompaniments, but shone in his own light in solo numbers.

ANGNA ENTERS

When Angna Enters made her debut in Chicago recently we stated that she was a most interesting artist and this we reiterate after witnessing her second recital at the Studebaker Theater on March 29. On her program were many works which were seen here for the first time, and in those episodes and compositions in dance form, Angna Enters was as successful as in numbers previously performed. Her success was complete. She had an able assistant in Kenneth Yost who presided at the piano. Her creations were rivalled only by her costuming and her return next season is looked forward to by all those who were fortunate to see her several Chicago appearances.

JOSÉ ITURBI

To José Iturbi this reviewer owes a debt of gratitude which will be expressed publicly at this time. Mr. Iturbi may, like many others, wonder what he has done to us. Nothing more than to give us a thrill at his recital, at Orchestra Hall, on March 29, under the management of Henry E. Voegeli. We came into the hall as the pianist was finishing the Brahms Variations on a Theme by Handel and candidly we were happy to have missed that number which is not to our liking even when played by Iturbi, as we care little for Variations except those published weekly in the *Musical Courier*. The next number, however, Liszt's *Jeu d'Eaux* a la villa d'Este is one of our favorites, and as it was gloriously played, we were put in the exact mood to be thrilled by the next number—the Paganini-Liszt *La Campanella*. We had heard only one pianist previously who gave us a thrill by his rendition of *La Campanella*, and that was the late Busoni, but Iturbi gave us an unforgettable treat by his interpretation of that number, and we, who are somewhat blasé after so many years of reviewing, certainly owe our thanks to Iturbi and we were among the many who tried their best to have him repeat the number. We clamored for it, but the pianist thought differently and proceeded to play his next number, El Abacín by Albeniz.

MISCHA LIVSCHUTZ

Mischa Livschutz, a local violinist, held forth at the Playhouse in recital, also on March 29. The newcomer had the able support of Leon Benditzky, one of the premier accompanists of the day.

SKALSKI CONDUCTS POLISH SINGING SOCIETY

A musician of varied activities, Andre Skalski now adds choral conductor to the list and he conducted the Polish Singing Society, Filareci, in a concert at the Holy Trinity Auditorium on March 29. The program included choral works by Haydn, Mozart, Beethoven, Gernsheim, Nowowiejski, and a group of Polish folk songs. The Young People's Orchestra played the accompaniments and Mr. Skalski appeared as piano soloist in the Hungarian Fantasy of Liszt.

HANS HESS TO TEACH IN CHICAGO THIS SUMMER

Requests from former and new students have been so many that Hans Hess, announces that he will hold master cello classes

in Chicago this summer. Indications at this early date point toward a very busy summer for this distinguished cellist and teacher, who has brought out a number of the young cellists now appearing before the public and occupying chairs in numerous orchestras. He will hold all classes and give private instruction throughout the summer at his Fine Arts Building studio.

FRANCES KETTENBACH IN RECITAL

Frances Kettenbach, soprano, and an artist pupil of Hanna Butler, gave a song recital in the Fine Arts Building on March 29. Though Miss Kettenbach has studied only one year, she sang a very ambitious program in a manner that reflected credit not only upon herself but also on her teacher. Endowed with a voice of beautiful quality, even in all registers, Miss Kettenbach has also many other qualities which were displayed to good advantage throughout her lengthy and well built program. She enunciates equally well English, French and Italian, and her singing of *Caro Nome* from Rigoletto, *Hahn's Se mes vers avaient des ailes*, the *Bell Song* from *Delibes' Lakme*, *Scott's The Wind's* in the *South Today* are mentioned as a criterion of how she rendered her program, which also included songs by Handel, Bishop, Dvorak, Spross, Wilson, Debussy, Gounod, Cadman, Manning and Rogers. The young lady was ably supported by Harold Hammond at the piano.

COLUMBIA SCHOOL SYMPHONY ORCHESTRA

Columbia School of Music will present its symphony orchestra, Ludwig Becker, conductor, in a concert at Kimball Hall on April 22, for which an interesting program has been arranged. The soloists will be William Spitzer, Marian Alward and Anne Cohen, pianists; Madeline Coffman, violinist, and Earl Tanner, baritone. The orchestral numbers will include the Dvorak *Carneval* overture, *Symphony in G minor* by Kalinnikoff and the *Ballet Divertissement* from *Saint-Saëns' Henry VIII*.

HENRIOT LEVY CLUB

At the regular monthly meeting of the Henriot Levy Club on March 22, the honor guests were Mr. and Mrs. Alexander Kipnis, and the hosts were Alexander Guroff, Theophil Voeks, Irving Levine and Harold Reeve. The program was presented by the following Henriot Levy students: Miss Zevin, Mrs. Erg, Ruth Taylor, Mary Niemann, Sarah Levins, Theophil Voeks, Beatrice Eppstein and Alexander Guroff, and an ensemble class from the Scott Willis Studio.

ADOLPH DUMONT PROGRAM

Adolph Dumont, who has charge of the Household Utilities program over NBC, gives, with his orchestra of thirty-two, performances over the radio that are unsurpassed. The soloists are chosen carefully, and on March 31 we were delighted to hear Cyrena Van Gordon, noted contralto of the Chicago Civic Opera, who sang two groups of songs in her usual artistic manner. Mme. Van Gordon had the able support of her official accompanist, Alma Putnam.

WITHERSPOON SINGERS BROADCAST

The WENR station in Chicago ranks among the very best broadcasting stations in the country. It is, by the way, the station over which the NBC radio programs are broadcast, and on April 2, over that well known chain, the Witherspoon Singers made their radio debut. The chorus, which has been perfectly trained by Herbert Witherspoon, sang superbly, and it is here prophesied that the Witherspoon Singers will be heard often over the radio and will tour the country in concert.

MACBURNY PRESENTS PROMISING SINGER

Among Thomas N. MacBurney's most promising students is Wadeha Atiyeh, dramatic soprano, whom he presented in recital at the charming MacBurney Art Studio on the South Side on March 29. In this series of recitals, Mr. MacBurney is bringing forth many unusual singers. Not only has Miss Atiyeh a soprano voice of lovely quality but she has also learned well how to use it to best advantage and she displayed it skillfully throughout her unusually interesting program. She sang with telling effect English songs by Wilson, Johnson and Horn, Italian and French by Donaudy, Perillou and Lemaire, numbers by Sibella, Phillips, and Gibbs in English, and Arabic folk songs. A large audience showed ample appreciation and demanded repetitions and encores.

BERTA OCHSNER'S DANCE PROGRAM

One of the interesting dances to be featured by Berta Ochsner at the Goodman Theater on April 13, when she presents her annual dance-concert, is *The Panguin*, an original number modeled after the movements of this unusual bird. Miss Ochsner is the daughter of the late Dr. Albert Ochsner, savant and founder of the Augustana Hospital, and Mrs. A. J. Ochsner, internationally known club woman and musician.

JEANNETTE DURNO PRESENTS PUPILS

The program presented by Jeannette Durno in her studio on March 29 received the enthusiastic approval of an audience which was one of the largest of the year. A classic first group by Olga Sandor included the first movement of a Mozart Sonata, and the *Pastorale* and *Capriccio* of Scarlatti. James Bergen played a Bach *Chorale*, *Jesus, Joy of Loving Hearts*, arranged by Myra Hess; the *Chopin Nocturne in E major*, the *Albeniz-Godowsky Tango*, and a *Jota de De Falla*. The *Bourée* from the *A minor Suite* of Bach, the *G major Nocturne* of Chopin, and the first movement of the *Waldstein Sonata*, Beethoven, were given by Dorothy Wright. Marjorie Barnes, violinist, contributed a movement of the *Lalo Spanish Symphony*, and a *Paganini Caprice*, accompanied by Mildred Barnes, who concluded the program with the *E minor Prelude* of Chopin and the *Moszkowski Capriccio Espagnole*.

The next program will be given on the evening of April 12.

ORCHESTRA'S EASTER PROGRAM

For the Holy Week concerts of April 3 and 4, Conductor Stock listed the *Good Friday Spell* from *Parsifal*, the seventh symphony of Bruckner, Stock's new transcription of the *St. Anne Prelude* and *Fugue* in *E flat* of Bach and the *Richard Strauss tone poem, Death and Transfiguration*.

Solemnity was the keynote of the program and the orchestra and its leader played the entire program with reverence and nobility.

It was the first performance of Stock's orchestral transcription of the *Bach Prelude and Fugue* and it proved one of the finest transcriptions which we have heard here. Stock knows the orchestra so thoroughly, he understands Bach so well and he is such an excellent composer that when he makes a transcription he preserves the composer's message, embellishes the brilliance of the composition, adds to its dignity, brightens up the colors without adding gaudiness. The result is significant music with clear melodic line and a wealth of color and nobility.

KINSEY WRITES

From Rabat, Morocco, Africa, under date of March 12, Carl D. Kinsey, president of the Chicago Musical College, writes us as follows: "We are now nearing the end of our tour, which is at Marrakech in the desert. This promises to be the climax of many enjoyable days here in this country and the beautiful sunshine of a tropical country. It is very weird to hear Mohammed callers each night calling all followers to prayer. This is done from many high towers in each town. The call is made five times daily.

The Arabs are a very religious people. A few towns are now modernized so they are not religious. The buildings, people, dress and habits are the same as centuries ago. We will return on the Bremen from Cherbourg, April 15."

AMERICAN CONSERVATORY NOTES

Hans Levy Henriot, of the piano faculty, appeared in recital in Kimball Hall on April 7.

Gaylord Browne, and Gibson Walters, duo-violinists and students of Herbert Butler, and Theophil Voeks (of the conservatory faculty), student of Henriot Levy, were presented in joint recital in Kimball Hall on April 9.

Wilhelm Middelschulte, of the organ faculty, has just returned to Chicago from a concert tour in which he appeared in recitals in a number of cities including St. Paul, Mankato and New Ulm, Minn.

Louise Willhour presented her dramatic art students in several one act plays in Studio Theater on March 26.

Pupils of Gertrude Gahl, of the piano faculty, appeared in Conservatory Recital Hall on March 28.

Virginia Shapiro presented her piano pupils in recital in Studio Theater on March 29.

Three pupils from the classes of Charles Buckley, of the violin faculty, were winners in the Indiana State Contest of the National Federation of Women's Music Clubs. These pupils, who are members of Mr. Buckley's private class in Peru, Ind., were first place winners in the divisions of players from the age of 14 to 16 and 10 to 12 years and third place in the division of players from 8 to 10 years of age.

Jay Murio, voice student of John T. Read, who was awarded the degree of Master of Music in 1930, has been engaged to teach music in the Marshall High School, Chicago.

Clella Perkins, Bachelor of Music 1928 and Master of Music 1930, is instructor of music in the Lindblom High School, Chicago.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Cornelia Dungan, a soprano, pupil of Frantz Proschowski, furnished the program for the Sweetser Memorial Concert in Marion, Ind., on March 20. She was assisted by Mary Esther Winslow, pianist, former pupil of Alexander Raab. Marie Healy, another pupil of Mr. Proschowski, has left for the east to give concerts in Springfield and Lawrence, Mass.

William Pfeiffer sang at the reception for the De Paul University faculty which was held in Lyon & Healy Hall, March 23. Robert Long and William Pfeiffer sang on March 30 for the Hyde Park Treble Club. Frances Wirt has been engaged as soprano soloist at St. Mary's of the Lake. All are pupils of Graham Reed.

Ed Sullivan, violinist, pupil of Rudolph Reimers, played for the Chase Park Woman's Club on March 6 and at the Jennings Seminary in Aurora, Ill., on March 10.

Gladys Peterson, pupil of Mary Titus, was a featured performer in the Minstrel Show given by the Business Woman's Forum, March 26 and 27, at the Illinois Women's Athletic Club.

Alice Hackett, of the college faculty, gave a recital for children, March 21, in Evanston.

Richie A. Hudson, pupil of Vernon Williams, sang on a program given by the Tuskegee Club of Chicago, March 22. Leonora Padilla, another pupil of Mr. Williams, sang for the University Guild on March 30, at the Blackstone Hotel.

Ruth Conant, pupil of Rudolph Ganz, and Alan Samar, pupil of Lillian Powers, appeared on a Cesar Franck program given by the Wilson School of Music on March 29.

Beulah Christian Mayher, of the piano faculty, and Frederick Dvornch, violinist, pupil of Max Fischel, appeared on a program given by the Southern Woman's Club of Chicago, at the Drake Hotel, on March 26.

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A Recent Portrait of Clara Jacobo



Apea photo Cavalleria Rusticana



© Mishkin La Gioconda



Apea photo La Forza del Destino



Apea photo Aida



© Elzin Norma

CLARA JACOBO.

Metropolitan Opera soprano, in demand in Europe as well as in North and South America. is pictured here in some of her favorite operas.

Two years ago, on June 29, Clara Jacobo sailed from these shores for Italy at the completion of her Metropolitan Opera season. After a short visit in Milan, she went on to Rimini for a real vacation, spending much time on a beautiful beach there. Quite a little artistic colony was formed that summer in Rimini, the group including Serafin, Pinza, Giuseppe Sturani and Cimara.

Fall came, and Miss Jacobo opened at the Carlo Felice of Genoa in Turandot, then at La Scala, Padua (the Verdi Theater), the Municipal Theater at San Remo singing Aida, at Massimo, Palermo and the Reale in Rome.

South America next beckoned to her for appearances at the Colon, Buenos Aires (last summer), and the Municipal in Santiago, Chili. Going back to Italy, Miss Jacobo appeared at Trieste and Padua. La Scala asked permission from the Metropolitan Opera Company for some performances prior to her New York engagement, but as previous consent had been given for Trieste and Padua, La Scala was denied that privilege for the present.

Such a record as Clara Jacobo's is spectacular. Monte Carlo, which has been trying to secure Miss Jacobo's services and where she will probably sing at the end of her present Metropolitan Opera engagement, and Covent Garden are about the only two big opera houses that have not had her.

The soprano's repertory is large, including

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practically all dramatic roles in Italian and French. Those in which Miss Jacobo has been heard at the various mentioned opera houses are: Aida, Turandot, La Forza del Destino, Trovatore, Gioconda, Cavalleria Rusticana and Don Carlos. The latter opera she had never sung until she opened the Colon season in it last summer, having studied the role en route to South America from Italy.

Clara Jacobo, since going to Italy in 1921, has always sung in the larger opera houses. Her debut was in Norma at the San Carlo in Naples, after which followed engagements in Bologna, La Fenice in Venice, and a tour of other cities.

In America she appeared with the Boston Grand Opera Company during a New York engagement when she created a deep impression. She was also heard with Fortune Gallo's company for a season or two, and has been a member of the Metropolitan Opera Company for three seasons.

Miss Jacobo particularly enjoyed her appearances at La Scala and at the Colon, where the audiences are both severe and an inspiration. She sang under Del Campo at La Scala and with Panizza in Buenos Aires. At the Colon Miss Jacobo sang Trovatore, Don Carlos, Aida and Cavalleria Rusticana. At the close of her engagement there the soprano experienced at Santiago her first earthquake, the night of her arrival there. That part of the country seems to indulge in earthquakes of some degree every four or five hours, but this particular one was said to be the most severe in five years. The following night she was scheduled to sing Trovatore and came through with flying colors, none the worse for her experiment.

Previous to that, Miss Jacobo, Schipa, Chaliapin, the latter's secretary, and Longas, Schipa's accompanist, tried to go by plane from Mendoza, the last city before the Andes are reached, from Argentina. Snow storms had tied up all trains, and as the artists had to fulfill their contracts in Santiago, the Government of Chili sent a Ford plane for them. Out of Mendoza but a short while, the plane encountered an air pocket and was forced down. Weather conditions were such that another take-off was impossible, so the party returned to Mendoza. Several days later the trip was made successfully.

Miss Jacobo got a glimpse, too, of a revolution while in Buenos Aires, but notwithstanding these experiences, she is anxious to return to South America, a country in which she says she loves tremendously to sing. J.V.

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Music in the Schools and Colleges

Conference of Eastern Music Supervisors Held at Syracuse New Summer Music Camp Planned for Maine—Officers Elected

The conference of the Eastern Music Supervisors was held in Syracuse, N. Y., from March 18 to 20. The session opened with an address by Dr. G. Carl Alverson, superintendent of schools. Other speakers were Harold L. Butler, Will Earhart and Victor L. Rehman.

On March 19 the speakers were Dr. Frederick W. Wodell, senior professor of voice at Converse College, who stressed the developing of school courses in normal singing; also Russell V. Morgan of Cleveland, president of the conference.

Ralph G. Winslow, of Albany, was elected president of the conference; M. Claude Rosenberry, of Harrisburg, Pa., and M. L. Davis, of Hartford, vice-presidents; Elisabeth Gleason, of Hartford, secretary, and Clarence Wells, of Orange, N. J., treasurer. At the final meeting, on March 20, plans

for an Eastern music camp at Sidney, Me., were submitted, and it is believed this will supply to the high school students the opportunity for instrumental and choral training under noted musicians. Sponsors and faculty members of the camp include some foremost names, and members of the Boston and Philharmonic symphony orchestras have accepted invitations to act as special instructors. An eight weeks' session at the camp will be held during this summer, beginning on July 1.

Among the plans for the camp are included the development of a full symphonic orchestra, a band, choral group and individual voice training and ensemble instrumental groups.

Lee M. Lockhart will be band director; Walter H. Butterfield, camp chorus master, and David C. King, camp business manager.

Eastern Conference Hears "Music for Adults" Plea

A new field in which the National Bureau for the Advancement of Music is beginning to render a much needed service—the provision of more opportunities for adult participation in music—was described in an address by C. M. Tremaine, the director of the Bureau, at the Eastern Music Supervisors' Conference on March 20 in Syracuse, N. Y. Mr. Tremaine's subject was Bridging the Gap Between School and Home. His talk was given at one of the general sessions of the three-day convention, which was marked by an unusually large attendance, programs of great interest and a high degree of enthusiasm. In developing his subject, Mr. Tremaine sounded a warning to the school music educators. He said:

"A new problem has now appeared on the horizon. This is the gap between the school and the home. Every subject taught in the schools must justify itself in its effect upon the individual and the community or state—its cultural and utilitarian value and its contribution to human happiness and progress. "There is a growing realization that the schools should not concern themselves solely with training the mind, but that developing, directing and safeguarding the emotions is part of the process of evolving the child in its embryonic and impressionable state into the grown man and woman, with full faculties alert and under command. There is, however, a cloud on the horizon—perhaps no bigger than a man's hand—the lessening utilization of music in the home. Heretofore the outstanding fact which has constituted the bulwark of all our arguments, and which is now showing evident signs of slipping somewhat away from us, has been that music is of immeasurably more value in adult life than the great majority of subjects taught in the schools, and that it therefore should receive precedence in credit and time allotment. It is directly in the province of the music supervisor to see that this statement remains true, and nothing is more important to his interest. If we are not to give ground and abandon one of our greatest strategic strongholds, we must see to it that our school music program so ties up with the home and with our community activities that it actually functions in these centers."

After describing the process of the dropping of music by many young people after graduation from school, Mr. Tremaine indicated numerous things which the supervisor could do to correct that condition. "He should not keep in mind the school program only," said Mr. Tremaine, "but the home application as well." He suggested that the supervisor give his attention to the fostering in the community of vocal and instrumental groups in which the young graduates of the schools could take part as adults. The speaker continued:

"I do not know how much of this extended program the school music supervisor could take care of personally. In some cases he could no doubt manage his work so as to conduct, out of school hours, one or more of these community activities in his town. In others he could do little or none of the work himself. But the essential thing for him at the present juncture is to realize the need. His own intelligence will then guide him as to how great a part he can himself play in meeting it. Once recognized as his own concern, he may find he can bring a certain amount of direct and, still more, indirect influence to bear toward having qualified persons secured to lead musical activities in the

community. This influence can be exerted upon the music clubs, church choirs, women's clubs, parent-teacher associations, etc., but more especially upon the young people before they graduate so that they will be conscious of a continuing need for musical self-expression."

Another member of the National Bureau's staff, its piano class specialist, Ella H. Mason, was heard in one of the general sessions, her subject being Recent Developments in Piano Class Instruction. After briefly sketching the early history of piano class work, Miss Mason told how rapidly the movement was developing at the present

(Continued on next page)



ANNE E. PIERCE,

head of the Department of Music, University of Iowa Experimental Schools, Iowa City, and in charge of music education work in the University, who has recently been appointed by the Commissioner of Education as subject specialist in music in the national survey of secondary education being conducted by the government at the present time. In this connection Miss Pierce will study music curricula throughout the United States, investigating courses of study with respect to content and practices. Miss Pierce brings to the position an experience and training of the highest order. She was awarded the degrees, Master of Arts and Master of Music, by recognized schools, and is a member of Phi Beta Kappa and Pi Lambda Theta, national honorary scholastic fraternities. Her work in experimental music education has been outstanding and has won for her wide recognition from musicians and general educators. The survey as planned by the Department of Education should be of great benefit and use to all interested in secondary school teaching. Miss Pierce will appreciate the co-operation of supervisors, directors, and teachers of music, and asks that they write her about courses of study in music now in use, or those in process of making.

time. Then she discussed the many advantages of group instruction and closed with the following:

"I am still under the spell, as I believe you are, of the wonderful talk that we heard last night at our banquet. Dr. Allen J. Albert brought us a message of deep faith in the musical future of America. You will remember that when he was describing the Chicago Exposition which is being planned for 1933, he told us how great a part in the program music was to take. He believes that these musical contributions will bring about a great stirring of the soul of the American people. And then, with this vision before him, what did he do? He turned to us as music teachers to make possible the musical programs and the musical accomplishments which he hoped the children all over the United States would be able to show. What an opportunity for us! And what a challenge! If we are to justify the dreams of a truly musical America and if we are to prove to the world that America can be a cultural nation and that education in the arts is on a sound and comprehensive basis, we must do more music teaching and better music teaching."

"How often you hear that no chain is stronger than its weakest link: This is very true of some of our music curricula today. If we stress vocal music in our schools and develop bands and orchestras but fail to put piano instruction within the reach of every child, his musical education will lack a fundamental grounding and his musical studies will be pursued without a satisfactory background. When I was assigned my topic, no one asked me to predict the future. Nevertheless, I wish to say that piano classes are sweeping through the country so rapidly and proving their educational merit so conclusively that I believe it will now be but a short time before piano classes are considered a necessary part of every well-balanced public school curriculum. Will you ever forget the final line of Dr. Albert's beautiful poem which spoke of a 'stairway to fulfillment'? As we continue to strive toward our goal of better music education, let me recommend to you the piano class as a very important step in our 'stairway to fulfillment.'"

A special booth was maintained by the National Bureau throughout the convention, with Mr. Tremaine and Miss Mason on hand for consultation on the various activities which the Bureau is fostering. There was also a comprehensive display of the Bureau's printed matter. The organization further co-operated with the Eastern Conference through the preparation by Kenneth S. Clark, of the Bureau's staff, of a special article on the All-Eastern High School Orchestra, the concert of which was the climax of the meeting.

Other interesting addresses on the program were the following: Developing Musical Culture, by Dr. Frances E. Clark, Educational Director, R. C. A.—Victor Company; The Musical Instrument in Education, by H. C. Lomb, vice-president of the Music Industries Chamber of Commerce; The American Composer, by George Fischer, president of J. Fischer & Bro., and Ideals in

Broadcasting, by Frank A. Arnold, Director of Development, National Broadcasting Company.

School Notes from the Field

CALIFORNIA, Costa Mesa—A combined school assembly and Parent Teacher Association meeting was held in the auditorium of the grammar school, with G. W. Axworthy, director of the band, in charge of the school assembly program. The band, which has only recently been organized, played a group of selections.

Mr. Axworthy urged parents to take advantage of the instruction being so freely offered, and stated that individual twenty-minute lessons are given for a very nominal amount, thus making musical instruction within reach of all.

CONNECTICUT, Darien—There was a large attendance recently in the auditorium of the Darien High School at the band concert presented by the Pleasantville, N. Y., High School military band. The concert was arranged for the purpose of creating enthusiasm for a similar band among the Darien students. The visiting band had forty-eight pieces.

NEVADA, Reno—The Reno High School music department has developed an extensive program of instruction in every type of music. There is now a forty-piece brass band fully equipped with uniforms and instruments with the prospective enlargement of ten to fifteen students. Rollo Johnson is in charge of all the music activities of the high school and the two junior highs. He has developed a large orchestra and also a string ensemble. He also has string, and brass quartets. There are two girls' glee clubs and a boys' chorus.

NEW YORK—Player pianos included in a \$75,000 request by the Board of Education for new instruments in the schools failed of approval by the Committee of the Whole of the Board of Estimate. Joseph V. McKee, president of the Board of Aldermen, challenged the necessity for player pianos for music students when instructors in music were paid salaries ranging from \$2,100 to \$4,000 a year.

PENNSYLVANIA, Greensburg—A special band concert was given by the Greensburg High School Band, for the benefit of the grade schools, in the auditorium of the high school. The concert also provided the occasion for making the first announcement that band instruction has been thrown open to the children of the grades, following action to that effect recently taken by the Greensburg School board.

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Music Notes From Coast to Coast

(Continued from page 33)

tet consisting of Mrs. A. E. Prange, soprano, Kathryn Strong Gutekunst, contralto, James DeJong, tenor, and Clarence Boersma, baritone, and three dancers from the Calla Travis School of Dancing, Jane Slater, Jeanne Helmer, and Tom Darling, who danced an Apache Dance. Mrs. Robert Gray had charge of arrangements.

The Friday Morning Studio Programs have been interesting. One was devoted to American music, with a paper on that subject read by Mrs. C. H. Kutsche. Mrs. Prange sang numbers by Deems Taylor, Hadley, and Protheroe, and a song called Locks by Maria Lund Royce, a local composer. Eleanor Malek, pianist, played music by Chadwick, Seehoek, and MacDowell. Frances Morton Crume, contralto, sang a

group by Nevin, Skeritt, Pomar, and Curran, and a manuscript number, Give Me a Hill to Climb, by Elva M. Donaldson, local composer. The accompanists were Dorothy Pelck McGraw and Mrs. W. H. Wismer was chairman of the program, and Mrs. William Van Steenberg was hostess.

Carl Andersch, of the Andersch Piano School, gave a talk on French opera, choosing as illustrations Massenet's *Manon* and Debussy's *Pelleas and Melisande*, from which he played many interesting passages. Mrs. Lueve Parcell planned the program.

Kathryn Strong Gutekunst arranged a miscellaneous program, the participants being Harold Griffin, pianist; Mrs. Gerrit Van Ringelesteyn, violinist; Margaret Hunt, harpist; and the Temple Singers, a quartet comprising Verna Foster, soprano, Hilda Van Dam, contralto, James DeJong, tenor, and Clarence Boersma, baritone. The accompanists were Mrs. McGraw and Paul Pettinga.

An organ recital was given by the society in Park Congregational Church, the following members playing: C. Harold Einecke, Mrs. J. W. Putnam, Eugene J. Phillips, Alyce VanderMey, and Paul A. Humiston. Harold Tower gave an historical talk on the organ and organ music. Katherine Jansheska Phillips arranged the numbers on the program in chronological order, the dates being from 1635 to the present.

Mrs. Glenwood Fuller arranged an Italian program at which Helen Baker Rowe gave a talk on Italian music. Those presenting musical numbers were Katherine Jansheska Phillips, soprano, Katherine McCoy Blackdock, violinist, and Mrs. Garnet Black Wolff, pianist. The accompanists were Mrs. Rowe and Eugene Phillips. Mrs. Grove Montgomery was hostess.

At a musical tea given for the members at the home of Charlotte S. Hughes and Alice V. Swift, the program was given by A. A. Biferno, flutist, with Mrs. Parcell at the piano, and Harold Bishop, pianist, who played a group of compositions by Walter Niemann. H. B. R.

Memphis, Tenn. The Minneapolis Symphony Orchestra, whose former visits have endeared them to Memphis music lovers, received the usual ovation in the second of the Artist Concerts of the Beethoven Club at the Ellis Auditorium. An interesting feature of the occasion was the appearance of Eugenia Buxton, young Memphis pianist, who played the first movement from Tchaikowsky's Piano Concerto in B flat minor. Miss Buxton is the daughter of Mr. and Mrs. E. E. Buxton and a graduate of the Bolling-Musser School of Music. This young artist has an admirable balance of intellectual and emotional power in her readings, and adequate technique, and we bespeak for her a fine career.

Mrs. David L. Griffith, president of the Beethoven Club, continues to introduce interesting features this season, among them being the vocal lecture recitals, of which Marie Greenwood Worden is the charming and capable chairman. Mrs. Greenwood has arranged a series that are proving to be most instructive as well as enjoyable. The first of these recitals and lectures was given in the club home recently, the subject being *The Influence of Religion on Music and Music on Religion*. Examples of this type of singing were given by Cantor Levine of Baron Hirsch Synagogue, who gave selections from the old Jewish ritual. Heber Moss, tenor of the Children Temple of Israel, gave several numbers used in the reform Jewish Church. Mrs. Emerson Bailey, soprano of St. John's Methodist Church, gave a group of songs used in the modern Protestant Church. Mrs. John S. Lee sang some of the typical modern Catholic music, while Mrs. Roscoe Clark sang examples from oratorios. Mrs. Karl Ashton, organist of the Second Presbyterian Church, was the accompanist for the morning.

Another of the delightful musical mornings of the Beethoven Club was the appearance of Louise Mercer, who gave a charming program of Chopin numbers, as the third in the series of Interpretative Lecture Recitals, the biographical and explanatory remarks being given by Jesse Armstrong, adding greatly to the enjoyment of the affair.

The Sunday Afternoon Concerts sponsored by the Beethoven Club, and given each month in the ballroom of the Hotel Peabody, are under the direction of Mrs. George Clark Houston, Mrs. R. M. Martin serving as general chairman. Mmes. F. Fachmann, and Emerson Bailey arranged the last one, and those participating were: Martha McClean, pianist; John Cleghorn, tenor; a string quartet (composed of Messrs. J. G. Gerbig, George van Gerbig, Joseph Henkel and A. T. Moore), Mrs. J. W. Madden, soprano, and Mrs. Cyril Cole, contralto. The accompanists were Mmes. Karl Ashton, Julian Morrison and Lawrence Meteyarde, the last named having recently come to Memphis as organist and choirmaster of St. Mary's Cathedral (Gailor Memorial).

An outstanding social event of the musical season was the luncheon and musical given in the Beethoven Club Home, when the Ways and Means Committee honored Mrs. David

L. Griffith, president, over two hundred guests being present. Mrs. Joseph Mitchell and her splendid committee play an important part in the club's activities, and this occasion is a memorable one in the history of the club. Mrs. Frank Sturm acted as toastmistress, the toasts being presented in her clever and inimitable rhymes. The program was given by Mrs. Phillip Houston, soprano, and Mrs. Cyril Cole, contralto. Mmes. Frank Sturm and Bates Brown were the accompanists.

The music department of the Nineteenth Century Club, Mrs. M. E. Finch, chairman, presented Eugenia Buxton, as guest soloist at a lovely musicale, Mrs. Jefferson F. Hill acting as special chairman for the occasion. Others appearing on the program were Mrs. John S. Lee, mezzo soprano, and George Kester, tenor and director of the First Methodist Church Choir.

Another of the enjoyable affairs given by the department were the two special opera appreciation lectures, which preceded the appearance of the Chicago Civic Opera Co. Mrs. Agee Adams told the story of Mignon and the principal arias were sung by Mrs. M. A. Currie, soprano, and Elsa Gerber, contralto. The story of *Der Rosenkavalier* was told by Mrs. Hal Holt Peel, while Mrs. Charles J. Watson, soprano, and Mrs. J. W. Burton sang several numbers from the opera. J. V. D.

Omaha, Neb. The principal work in the latest program of the Omaha Symphony orchestra was Haydn's symphony in D, which received at the hands of Joseph Littau and his corps of players a performance in complete accord with the beauty of its thematic material and the fine finish of its workmanship. Other orchestral numbers were Ravel's *Pavane*, Weber's *Invitation to the Dance* and the Wagner *Tannhauser* overture, all of which, thanks to Mr. Littau's versatile and understanding treatment, were presented to the hearers in the fullness of their meaning and import.

Renée Chemet graced the occasion by the performance of Vivaldi's concerto in A minor and Chausson's *Poeme*, showing in the first a classic purity and clarity of style and in the second a sympathetic conception of the richly emotional character of the music. Mme. Chemet was received with great favor by the audience, which refused to be satisfied until she had granted an extra number.

Renée Chemet's superb art and notably attractive personality were again in evidence at a private musicale given at the L. F. Crofoot home, on which occasion Joseph Brinkman was her pianistic collaborator. Together the two artists gave a splendid reading of Cesar Franck's sonata for violin and piano, and shorter pieces.

Carlo Zecchi was presented to a local audience by the Tuesday Musical Club, which is the one organization in the city which contrives, season after season, to present to the local public a select list of the best available musical artists. That Mr. Zecchi by right of talents and ability, easily belongs within this charmed circle, was apparent with the first number he played, and admiration for his splendid accomplishments rose in the course of the evening as various phases of his gifts became successively apparent.

The final attraction in the Tuesday Musical Club's present series was a recital by Paul Kochanski, violinist, assisted by Pierre Luboschutz at the piano. In a program notable for interest and variety, Mr. Kochanski demonstrated virtuosity of a high order, a catholicity of taste equal to all demands and great interpretational powers. His numbers ranged from the A minor concerto of Vivaldi through an *Allegro and Præludium* by Bach and a rondo by Mozart to the *Ruralia Hungarica* by Dohnanyi and a group of short pieces. J. P. D.

Easter Music at St. Patrick's

A musical program of elaborate dimensions was given at the Easter Services of St. Patrick's Cathedral by Pietro Yon, musical director and organist for the Cathedral. Mr. Yon presented a full choir, distinguished soloists, two organs and a sym-

phony orchestra under his baton. L. A. Sherburne was at the organ.

Mr. Yon offered numbers ranging from antique Gregorian chants to the contemporary church music of Cesar Franck and T. Dubois. Several of Mr. Yon's own compositions were heard during the program, which began after the Pontifical Mass at eleven o'clock with the *Prelude, First Movement of Concerto in F major* with organ and orchestra of J. Rheinberger; the *Cathedral Hymnal, Processional, Christ is Risen*, following, and then Yon's *Haec Dies Victimae Paschali*; O. Ravanello's *Terra Tremuit* (chorus, organ and orchestra); the *Gregorian Pascha Nostrum*; two numbers of Yon, Mass, *Te Deum Laudamus* (soli, chorus, organ and orchestra), and the *Recessional Christ Triumphant*. J. Rheinberger's *Postlude, Finale from Concerto in F major*, with the organ and orchestra, brought the Mass to a conclusion.

Pontifical Vespers at four o'clock included: an organ rendition, *Christus Resurrexit*, of G. Ravanello; the *Cathedral Hymnal Processional, O Fili et Filiae*; *Gregorian Vespers of the Day*; Yon's *Haec Dies, Magnificat and Regina Coeli*. The *Panis Angelicus* of C. Franck, arranged for a baritone solo and four parts, male voices, was followed by another baritone solo arranged also for male voices in four parts, the *Tantum Ergo* of T. Dubois. Yon's *Recessional—Christ Triumphant* (four parts, male voices) and the organ rendition of *Toccata of Widor*, brought the program to a conclusion.

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Artists Everywhere

Mary Craig will sing the role of Venus in Hadley's Mirtle in Arcadia, April 23, in Reading, Pa., with the Choral Society; she previously sang this work at the Harrisburg Mozart Festival.

Edwin Grasse, violinist, organist and composer, on Easter Sunday played works by Bach, Widor, Franck and his own Intermezzo on the organ at the Ethical Culture Auditorium, New York.

Anna Hamlin, well known soprano, formerly with the Chicago Opera, who had an exceedingly successful New York recital this past winter, will sing in Mountain Lakes, N. J., April 17, and at Washington, D. C., with the Rubinstein Club, on April 22.

Nina Koshetz has changed the date of her sailing in order to sing the Troubadour Songs which will be a feature of the program of Organ and Chamber Music with stage action devised and directed by Irene Lewisohn which the Neighborhood Playhouse will present at the Theresa L. Kaufman Auditorium, East 92nd Street and Lexington Avenue, April 26 and 27.

Lee Pattison, pianist and member of that memorable ensemble, Maier and Pattison, will sail shortly for Europe. Maier and Pattison recently concluded their farewell tour as two-piano soloists.

Ethlyn Salter, artist-pupil of Caroline Beeson Fry, gave a recital recently at the White Plains studio of Mrs. Fry. Miss Salter displayed fine interpretative ability and a voice of beautiful quality. She is contralto soloist of the second Reformed Church, Tarrytown, N. Y. Miss Salter also is a teacher of singing in Pleasantville.

E. Robert Schmitz announces that his twelfth annual summer session will start this year on June 22. The class, which in other years has been held in Colorado, is to be this season in Hollywood, Cal.

Sittig Trio Program

The Sittig Trio—Margaret Sittig, violinist; Edgar H. Sittig, cellist; and Frederick V. Sittig, pianist—will give their annual spring concert in Steinway Hall on April 30 at three o'clock, appearing in the following program: Sonata for trio in G major (Loeillet), concerto in D major for violin (Mozart), and trios by Voormolen and Beethoven. Jean-Baptiste Loeillet was born in Ghent, Belgium, in 1653, and died in London in 1728. Alexander Voormolen was born in Rotterdam, Holland, in 1895, and studied under Ravel in Paris.

Gridley in Two Oratorios in Pittsburgh

Dan Gridley, tenor, will have a heavy evening in Pittsburgh on April 14. On that date he is to sing the solo parts in two great oratorios, each one of which should be sufficient for one artist for one evening. The first of these is Elgar's Dream of Gerontius, and the second is Kodaly's Psalmus Hungaricus.

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which he has also already sung in New York under the direction of Toscanini, and in Los Angeles under the direction of Rodzinski. The Pittsburgh performances are with the Mendelssohn Choir under the direction of Ernest Lund.

N. Y. College of Music Students' Recitals

Recent recitals given by students of the New York College of Music, Hein and Fraemcke, directors, include one in March at the Grand Central Palace. Schubert's D minor quartet opened that program, and was played brilliantly by Rosalind and Gloria Palmer (Canada), Marion Seitz (Pennsylvania), and Marguerite Buttleman. Piano, violin, vocal solos and ensembles completed this interesting evening. A junior Students' Recital will occur April 24, one for seniors May 7, and the annual Commencement on June 19 in the Town Hall.

Gahagan-Douglas Nuptials

Helen Gahagan, star of To-night or Never (now playing at the Belasco Theater, New York) was married to Melvyn Douglas, her leading man, by Rev. Parkes Cadman, D.D., at the home of the bride's mother, Prospect Park West, Brooklyn, on April 5. Only friends of the family were invited. George

The Piano

By William Geppert

During the past third of a century there has been a vast change in the music of this country. There was, beginning thirty or more years ago, talk about "Canned Music." It was John Philip Sousa, if memory serves, who created this appellation, but it may have been some one else; yet it was Sousa, the beloved "March King," who brought it to the fore in a talk in Washington, where the copyright laws were being discussed in some of the legal tangles that beset the protection of composers.

The "talking machine" was becoming an evidence of the "canning" of music, and the Victor was arriving. The "scratch" that deluged the first records at that time was eliminated by the one who made the Victor famous, and then there was the beginning of the building of an enormous business. The "Red Seal" records which invaded the homes of the country with the great artists, made of the "talking machine" a musical instrument. In due course the records of the Victor covered the world. A great plant was built in Camden, N. J., to supply the demand. The music business increased, the piano men were greatly benefited with a cash business which was in effect a "cash and carry" trade, and for years music was encouraged; the records sent out of the great musical events and the singing and playing of the greatest musical geniuses of the world were household possessions.

Then the radio invaded the field, and the unbelievable became the tangible evidence of something as marvelous as was the phonograph, which was lost almost as a name in the Victor triumphs. The radio, however, changed all this, until today the records are a drug on the market, the great plant at Camden, was smothered by the radio, and now what do we find? Advertisements offering the talking machine records for practically nothing. Recently in one of the larger cities of this country Victor records were offered at ten cents for one, and a second record could be bought for one cent, or two records for eleven cents by one purchaser. One had to buy a ten cent record and then the second for one cent, but in order to get a second for one cent there had to be bought another for ten cents. This placed the sale price at five and one half cents. The records were formerly sold for 75c retail.

It was said that one hundred thousand

Cehanovsky, baritone of the Metropolitan Opera, and son of the bride's vocal instructor, sang, and Edward Hesselberg, father of the bridegroom, played piano pieces. The pair will postpone their wedding trip until after the New York run of the play.

Eastman School American Composers' Concert

ROCHESTER, N. Y.—The twenty-first concert in the Eastman School of Music American Composers' series was given April 2. The program consisted of five works for orchestra, each of which was given its first public performance. These were: A Symphony of Autumn by Douglas Moore of Columbia University; Variations on a Pious Theme by George Foote of Boston; Symphonic Suite, Paris, 1927, by Henrietta Glick of Chicago; Paolo and Francesca, Act 1, scene 1, by Dorothy James of the Teachers' College at Ypsilanti, Mich.; and symphonic poem, Memengwa, by the Rev. Ignatius Groll, head of the music department of St. Gregory's College at Shawnee, Okla.

The composers were present at the concert as guests of the Eastman School. Another guest was Major Felix Lamond, head of the music department of the American Academy in Rome. The performance was by an orchestra of Rochester Philharmonic players, conducted by Dr. Howard Hanson.

of the records were in hand by the house that brought about this tremendous sale. The number sold during that sale ran into the thousands, showing that they were yet used, but there was no sale at any price but like that quoted, and yet that house had been offering those same records at ninety-eight cents a dozen, the buyer making selections from tables piled high with the records in their original wrappings and new as to condition.

This tells the story of the rise and fall of the first "canned music" productions. But what a great work did those records do in the awakening of the people to the beauties of the best in music. The "popular" productions of tin pan alley were brought into great sales through "canned music," but the radio has invaded this part of the music industry, and again we see those great advancements of science.

What will be the ending of the present broadcasting service of the radio, which has done so much to carry on the work of the records of the phonograph? It is before us, not behind us. The piano suffered along with the phonograph, but it was not buried. It is being resurrected in a way that proves it to be the "basic musical instrument." The piano manufacturers are arriving at results that will bring the piano back to its supremacy, no matter what may happen in the future as to music by the pressing of a button. When one can buy a sixty-five note piano of good tonal quality for less than \$200, then there is given to the people what they want. This piano of sixty-five notes covers all that is demanded as to music, and is in upright form. It is not generally known that the pianos that played automatically utilized several notes of the keyboard for registering purposes. It can well be seen that the less number of notes on the keyboard does not materially restrict the sixty-five note pianos from filling all that may be demanded by the players by hand in the home. The desire for

manual playing is increasing, there is no question, and the piano will take its place as of old.

The radio is passing through a change in that the so-called "midget" is superseding the big cabinets that have been the word as to radios, and these "midgets" are even now being sold at less than \$50. They supply what the home demands, and those who want the higher priced instruments with large cabinets will come into the same demand as to the piano.

Yet here are changes coming to us. We find good grand pianos offered for from \$300 to \$350; they are surprisingly beautiful in case designs, and with changes that in the opinion of the writer will take the place of the old time grand cases, this in the elimination of the fall board, the utilizing of a three-quarter lid, which dismisses the square effect when the front of the top lid is thrown back to lap over the round side curve of the instrument. Also, one manufacturer has produced pianos of unusual beauty, with the keys departing from that of white and black to colors that are beautiful, which gives the pianos an artistic beauty the black and white keys do not obtain. This shows that the fall board is not of value, in that the key board of the piano is the one beautiful part of its design. Again, there are hidden by the three-quarter lid of the grand the pins and wires of the mechanism of the piano which shows that mechanical part which in itself is not of value.

All this is now showing that the piano manufacturers have awakened to the fact that to keep the piano alive and advancing is but evidence of its worth. These new designs show many improvements, the smaller uprights and the new small grands will create a desire for these instruments in the home. Especially is it to be expected of the smaller uprights, which can be moved without trouble, displacing the huge unwieldy sizes of the past, which do not fit into the smaller rooms that now prevail in the designs of architects. The passing of the "canned music" of the talking machine causes one to wonder as to the future of the radio.

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AMSTERDAM.—The modern composer is always sure of encouragement in Amsterdam, where Pierre Monteux, who has just given his farewell concert of the season, regularly presents new works or quasi-novelties.

In his last two concerts he gave a Movement Symphonique by a young Dutch composer, Robert de Roos, which proved a somewhat commonplace work, and a Symphonie Lyrique by Nicolai Nabokof, a young Russian with some originality who managed to say what he wanted in the discreet time of fifteen minutes. He was warmly received by the audience.

At the same concert Vincent d'Indy's Symphony on a French Mountain Song was given with Alfred Cortot in the piano part. He was, however, so entirely swamped by the orchestra that the audience had to wait till the Schumann concerto before they could appreciate his intensely musical and commanding powers of interpretation.

NEW CONDUCTOR'S SUCCESS

Respighi's Roman Festival received its first performance in Amsterdam under the baton of a newcomer, Hans Weisbach, who hails from Düsseldorf. He showed himself a master of orchestral technique, and presented a fresh and virile performance of Beethoven's fifth symphony. At this concert Noel Cousins gave a technically clear but cool interpretation of Lalo's violin concerto.

SZYMANOWSKY'S NEW SYMPHONY

Another novelty of weight, quite literally speaking, was given by Mengelberg. Szymanowski's third symphony was so heavily orchestrated that the tenor, Louis van Tulder, who was supposed to have a solo part, was completely drowned by the flood of tone, and came to the surface only later in the evening, when he sang Mahler's Lieder eines fahrenden Gesellen with fine, expressive warmth.

FISCHER AND HUBERMAN IMPRESS

The soloist at the earlier of Monteux's concerts was Edwin Fischer, who gave a powerfully-conceived interpretation of Beethoven's fifth piano concerto, making a deep impression upon his audience. Bronislaw Huberman had his usual great success when he played Brahms' violin concerto, with Monteux conducting. On the same program Monteux gave fine interpretations of a Haydn symphony and Debussy's Iberia Suite.

Besides Hans Weisbach, another visiting conductor was welcomed in Carl Schurich from Wiesbaden, who appeared in two con-

certs, giving Mahler's sixth symphony and Bruckner's fifth. A gifted and authoritative conductor, he made an instant impression, and has been engaged, in consequence, for the summer concerts at Scheveningen.

MENGELBERG AND BRAILOWSKY

Though Mengelberg has returned from London to his orchestra here, his appearance was postponed on account of illness, and Cornelis Copper stepped into the breach, giving Beethoven's second symphony and the D minor piano concerto of Brahms, played impressively by Wilhelm Backhaus.

Mengelberg took up his baton again in a program which included the aforementioned Szymanowski novelty. On another occasion Alexander Brailowsky was heard in the Tchaikovsky piano concerto, in which his astounding technical equipment brought him an ovation, a success which he repeated in his recital, given in the following week.

WELL-KNOWN RECITALISTS

The venerable Moritz Rosenthal was heard again in recital after a long absence, and convinced us once more that this mighty pianism of his is of a kind which is fast vanishing from the earth. Jan Smeterlin, the Polish pianist, had great success, playing two recitals to crowded halls. Those two bright stars of the musical firmament, Kreisler and Casals, each gave a recital to large and enthusiastic audiences. Marya Freund gave an interesting song recital in the modern vein. There were numbers by Stravinsky, Prokofieff, Ravel, Moussorgsky and Mahler, which the singer interpreted with that high intelligence and musicianship for which she is renowned. K. S.

Roeder Studio Recitals

The studio and reception room of Carl M. Roeder was filled to the last seat on March 13, when eleven pianists played representative music in fine fashion. The program and its splendid performance were a sample of the series of similar recitals in which pupils in various stages of development appeared. Because of other public concert assignments the present writer heard only five of the pupils. Marjorie Fairclough played the Chopin ballade in F with grace and power. The varied touch, singing tone and fleetness of Doris Frerichs were admired in pieces by Rachmaninoff, Bach and Mangiagalli, while Verna Trine played a Schumann sonata movement with vigor and temperamental expression. Katherine Braun showed poetic appreciation and

bravure in Chopin and Liszt pieces. Therese Obermeier played two Bach-Busoni choral-preludes, achieving splendid climaxes; she is a young virtuosa of definite accomplishments. Others who participated were Neura Grunes, Gertrude Steinemann, Haru Murai, Mary Timpano, Harriet Merber and Robert Riotte.

Some of these brilliant young pianists have been engaged to give recitals at The Barrington School, Conn.

Howard Wells Adds to His Renown as Teacher

Howard Wells has again added to his renown as a teacher of brilliant young pianists in the highly successful recital by George Seaberg at Kimball Hall, Chicago, on March 11. Mr. Seaberg has been under Mr. Wells for the past seven years and was the winner of the Conover grand piano in the Society of American Musicians contest two years ago.

Regarding Seaberg's recital, Edward Moore of the Chicago Tribune said: "He was poised, alert and with quite an unusual gift for projecting the moods of the MacDowell Eroica Sonata. He has marked talent and he has had good training, which has gone to the point where he is able to express himself as an interpretative personality and the ability is none too common."

Herman Devries in the Chicago American said: "George Seaberg's recital gave us reason to rejoice that there are still pianists who use the white and black keys for the making of music, instead of as a loud speaker magnified by their own ego. Mr. Seaberg succeeded in creating mood, and I believe that this is one of the most difficult accomplishments in the art."

Glenn Dillard Gunn, in the Herald-Examiner, spoke of him as "gifted, attractive and popular" and Karleton Hackett in the Post as a sincere and serious minded player, and that the tone was good and there was variety of coloring and vigor in the rhythms.

Busy Dr. Otto Ehrhardt

Dr. Otto Ehrhardt, stage director of the Chicago Opera, has returned to his regular spring and summer duties at the Dresden Opera, and his schedule there calls for an unusually busy period of activity.

He is to stage (Fitzner's) Paestrina (conducted by the composer); an April cycle of the Ring of the Nibelungen; a revival of Verdi's Otello (Fritz Busch conducting); a memorial performance of Siegfried Wagner's Der Bärenhäuter; and a festival cycle of operas by Mozart, Wagner, and Richard Strauss. The Wagner repertoire will include all of that master's operas except Rienzi and Die Feen.

Both Fritz Busch and Dr. Ehrhardt are enthusiastic admirers of America and Americans and never fail to receive them

hospitably, with every personal attention, when they visit the artistic Saxon capital, whose opera company still ranks with the best in Europe.

Bruce Thompson Achieves Fame as Painter

Thomas Bruce Thompson, who was for many years on the staff of the MUSICAL COURIER, is winning fame as a painter. Mr. Thompson studied at the Art Institute in Chicago and at the Frank Holm School of Illustration. He also did special work in the field of color with Hardesty G. Maratta, color expert, and he collaborated with the latter in a treatise on pigments. Mr. Thompson also wrote a series of articles for a press syndicate on the subject of Drawing, and for many years he was active in the affairs of the Palette and Chisel Club of Chicago. He has also done a considerable amount of illustrating of books and magazine articles. For a period he practically abandoned art for business, but since taking it up again he has given attention particularly to portraits in oils in which field he is achieving big success.

Mr. Thompson has painted many portraits in the last year. Recently he received much publicity through his portrait of Governor F. D. Sampson of Kentucky. The painting will be hung in the chambers of the Kentucky Court of Appeals, of which the Governor was chief justice when elected chief executive.

Mr. Thompson, who is now in Florida, has completed about twenty Florida scenes, having painted most of them in and about St. Petersburg. He has found particular inspiration along the water front, painting Tampa Bay in all its moods. He has laid stress on the palm tree, which he believes is symbolic of Florida more than any other tree, and he has also taken time to paint the tourists at their recreational games—one picture showing a group of people playing shuffleboard is unusually noteworthy. He also is planning to immortalize the Suwannee River in a painting, being of the opinion that the artist has not absorbed its romance and beauty quite as much as the spinner of poems and songs. Mr. Thompson will bring back to Chicago 100 landscapes and portraits, which will be exhibited in Chicago in the next few months.

Ralph Brokaw Pupil Wins N. F. of M. C. Contest

For the second time a pupil from the Ralph Brokaw Studios of Wichita, Kans., has won a National Federation of Music Clubs contest, Eldon McCollum having won the state contest last week. Mr. Brokaw had a National winner a few years ago when his pupil carried off first prize. Mr. McCollum has been taught exclusively by Mr. Brokaw, who is one of the busiest and best known violin teachers in the West.

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HELEN GAHAGAN.

star in *Tonight or Never*, now playing at the Belasco Theater in New York, who is ever ready to credit her success as a singer to her vocal teacher, Mme. Professor Cehanovska. The latter, who is the mother of George Cehanovsky, baritone of the Metropolitan Opera Company, accompanied Miss Gahagan on her European trips in 1929 and 1930, witnessing her many triumphs as *Aida*, *Santuzza* and *Tosca* in Austria, Bohemia and Germany.



"TIRESIAS."

a character in Stravinsky's *Oedipus Rex*, represented by a marionette to be operated by mechanics under the direction of Remo Bufano at the League of Composers' presentation at the Metropolitan Opera House New York, on April 21, with Stokowski and the Philadelphia Orchestra. Note his silky beard, his charmingly animated face and his manly, muscular arms!



ETHEL LUENING.

who will sing the role of the Bard when Evelyn Berckman's ballet, *A Page from Homer*, is given at the Martin Beck Theater on April 12. The ballet for this number will be directed by Ruth St. Denis. On the evening of April 15 Miss Luening will appear at Carnegie Hall as soloist with the Banks Glee Club, Bruno Huhn, director. She will be heard in two groups of solos and in one number with the chorus.



FRED PATTON.

baritone, who was one of the soloists in the performance of the *Bach St. Matthew Passion* by the Detroit Symphony Orchestra during Holy Week. Mr. Patton recently was soloist in the same work given by the Philadelphia Orchestra. Ossip Gabrilowitsch conducted on both occasions. Mr. Patton's spring engagements include appearances at the Western New York Music Festival, Fredonia, N. Y., and at the May Festival, Ann Arbor, Mich. (Photo © Mishkin)



MYRA HESS.

English pianist, who sailed, April 3, on the S.S. Olympic after one of the busiest and most successful seasons she has had since she came to America. Miss Hess played three times with the Philadelphia Orchestra, twice in Cleveland, Detroit and Minneapolis, and her engagements took her as far south as Texas and as far northwest as Minnesota. This popular artist will return to America in January, 1932. Her bookings already include appearances with most of the principal American orchestras, and she will make a tour of Florida, the Pacific Coast and the northwest which will end late next April. Miss Hess' first New York recital of next season is already scheduled for January 9 at Town Hall. (Photo by Van Damm)



MR. AND MRS. SAN-MALO
enroute to Europe on the S.S. Bremen.



ERNEST HUTCHESON.

pianist, Dean of the Juilliard Graduate School, with a group of settlement school children for whom he recently gave a recital at the Neighborhood Music School, New York. Mr. Hutcheson, like most musicians, crowds not a few charity concerts into his schedule, but he particularly enjoyed his appearance at the Neighborhood Music School. When Mr. Hutcheson agreed to play, Janet Schenck, director of the school, requested him to give a regular concert program without considering the youth of his audience, who, she said, did not like to be "played down to." Consequently, Mr. Hutcheson presented music such as would be appreciated by seasoned concert-goers, and the children were regaled with compositions from Bach to Medtner.

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Weekly Review OF THE World's Music



Anne Roselle and Her Teacher, Estelle Liebling,
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Miss Roselle's sensational success in the leading role of Marie in *Wozzek*, with the Philadelphia Grand Opera Company on March 19, is now a matter of musical history.

